Royal Academy of Music

Prospectus 2007

'A precise, intelligent and assured performance of Weir's opera'

Times Literary Supplement
March 2006

'With a sharp-edged production by Jo Davies and stylish designs by Yannis Thavoris, A Night at the Chinese Opera goes down a treat.'

Observer, March 2006

'Musically, everything is first rate. Conductor Dominic Wheeler clearly knows this is a score in which every strand of the orchestration is vital. And the solo performances are wonderfully assured too'

The Guardian, March 2006

'This choice of opera seems to have caused all concerned to raise their game but no one here is exposed as out of their depth. Really a must-see music-theatrical event'

The Stage, March 2006

'A night at the opera to be recommended'

Metro, March 2006

'The show is stunningly delivered by students who seem not only to understand the hybrid medium but to revel in its startling changes of tone. If the casts of major opera houses acted with half the panache my life would be much improved'

The Times, March 2006

'This was a rip-roaring, side-splitting show: one of the funniest, wittiest productions mounted by any music college in recent years. The orchestral playing was out of this world'

Opera Now, March 2006

'The slick understatement of this inventive production by John Ramster was immensely refreshing... the whole cast delivered recitative and arias as if they actually understood what they were singing, and meant it too... what made this show doubly uplifting was the calibre of the playing from the Royal Academy Sinfonia. Here was period-style delivery with real punch and flair... this production had a real spark of inspiration, and never lost it'

Opera, February 2006

'There is much fine singing... In the pit the Royal Academy Sinfonia plays with considerable punch and style'

The Stage, December 2005

'The Royal Academy of Music showcased plenty of vocal talent'

The Times, November 2005

'This Magic Flute will give delight well beyond the families, fellow students and friends of those participating. It was clearly a happy occasion, with a very good young cast and orchestra directed by one of the wisest yet liveliest heads in the business... With the lively young singers of the Royal Academy of Music under Davis, this is a very fine performance'

International Record Review,
November 2005

'The tensile strength of the Royal Academy Soloists should attract those keen to abandon the familiar berth of Karajan-inspired smoothness for choppier seas'

International Record Review,
November 2005

Welcome

Principal
Professor Curtis Price
KBE, AM, PhD, Hon RAM, FKC, FRCM, FRNCM

'This is one of the great conservatoires of the world, a powerhouse that has produced the great and the famous from Sir Simon Rattle to Sir Elton John'

The Guardian, October 2004

Since 1822, the Royal Academy of Music has produced generations of leading soloists, chamber and orchestral musicians, conductors, singers and composers—versatile and resourceful professionals working at the highest international levels.

However, we have no intention of resting on our laurels: outstanding new teachers are regularly recruited; the curriculum is constantly reviewed and updated, new programmes introduced and the latest technology applied; we try to react quickly to—and to anticipate—changes in the profession. Our facilities have been greatly enhanced in the last few years: we have opened the custom-built David Josefowitz Recital Hall (pictured behind me here) and new rehearsal and teaching rooms in York Gate; we have refurbished the Sir Jack Lyons Theatre; and the York Gate Collections display some of our finest instruments as well as providing a centre for research activities.

The Academy is thoroughly cosmopolitan, proud of the excitement it generates. It is also warm and welcoming, a very happy place in which one studies the whole art of music whilst preparing for the rigours of the profession.

Many prospective students will be faced with choices: university or conservatoire? Which conservatoire? London or elsewhere? I urge you to attend the Academy Open Days, arrange consultation lessons with our professors, talk to current students, get the feel of the place. The Academy, which is already very international in both its teaching staff and student body, is deeply committed to recruiting musicians from the widest possible background and range of interests. We have tried very hard to ensure that this Prospectus accurately reflects what happens at the Academy, but please do come and see for yourself. You will be very welcome.

Professor Curtis Price KBE
Studied at Harvard University, where he received his PhD. Taught at King's College London from 1981, latterly Head of Department, when he established the Centre for Advanced Performance Studies jointly with the Academy.

Principal of the Academy since 1995, and University of London Professor since 2000. A leading authority on the music of Henry Purcell and historical performance practice, publications include studies of English and Italian music and opera. President of the Royal Musical Association, 1999–2002; Trustee of Musica Britannica and Wigmore Hall; Trustee of the National Sound Archive; Governor of the Purcell School.

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President of the
Royal Academy of Music
Her Royal Highness
The Duchess of Gloucester
GCVO, Hon FRAM

'The standard is, as we have come to expect, extraordinarily high'

Evening Standard, January 2004

University
of London

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Frequently Asked Questions

Vice-Principal and Director of Studies, Professor Jonathan Freeman-Attwood, provides some answers.

'One of the finest student opera performances I have attended for some years. It was exceptionally well sung, beautifully dressed... a memorable evening'

Sunday Telegraph, November 2002, on *L'Incoronazione di Poppea*

Professor Jonathan Freeman-Attwood
BMus, MPhil, Hon RAM

Studied at University of Toronto and Christ Church, Oxford. Recording producer for many independent record labels, including Channel Classics, BIS, Chandos, Naxos, ASV, Hyperion, Simax etc., many of which have won major awards and prizes. Broadcaster for BBC, New Grove contributor, reviewer for Gramophone, and performance research for numerous publications. As a trumpet player, he has performed widely with solo recitals and discs of sonatas, concerti, including 'The Trumpets That Time Forgot' with John Wallace and Colm Carey. GRSM Tutor 1990–1. As Dean of Undergraduate Studies 1991–5, he directed the first phase of the BMus programme. Vice-Principal and Director of Studies since 1996. Appointed a Professor of University of London, 2001.

Who gets into the Academy?
Anyone—wherever they're from—so long as we think they have the talent and potential to succeed as professional musicians.

How do you cater for so many different student backgrounds and cultures?
We offer a uniquely diverse range of disciplines and programmes underpinned by a team of academic and 'pastoral' tutors, counsellors, mentors and a special officer for international students. We ensure that our students—from over 50 countries—get the very best guidance and support according to individual needs.

Does the Academy prepare students for the real world?
The Higher Education Statistics Agency's results from 2006 show that well over 90% of recent alumni successfully work in music. We pride ourselves in creating stimulating study programmes for an ever-broadening and fast-changing musical environment. We also prepare students to present performances in a wide range of contexts, from schools, clubs and festivals to all kinds of concert venues.

What's special about the Academy?
Quite simply, we have an international teaching and coaching staff second-to-none—and the calibre of students to match them. The friendly atmosphere is a renowned and exceptional feature of Academy life.

What has the Academy done recently?
The last 10 years have seen the most momentous period of change in the Academy's 185-year history. We have:

- almost doubled the size of the Academy's space with new and refurbished facilities
- become the only conservatoire to be made a member of the renowned University of London, which awards our degrees
- led the way in Europe with our challenging BMus, MMus and PhD programmes—degrees which have helped to redefine the field of performance studies and research
- introduced Media Music, Musical Theatre, Jazz and a new Opera course
- created 'Open Academy', expanding access with new programmes and initiatives into the widest community
- released outstanding and innovative CDs.

What else is important?
That you find lifelong friends and colleagues through the 'binding' language of music, seeking meaningful collaboration—an absolutely essential part of a profitable studentship.

Facilities

The Academy includes all the requirements of a modern conservatoire:

> over 100 teaching and practice studios, rehearsal and lecture rooms

> several large concert rooms

> the 120-seat David Josefowitz Recital Hall

> the recently-modernised Sir Jack Lyons Theatre

> the Duke's Hall, a 400-seat concert venue

> electronic and recording studios

> New Creative Technology Suite

> a well-equipped library

> an excellent 'canteen' serving healthy and value-for-money meals, including vegetarian options.

The Academy is open during term-time from 7am to 11pm (10pm at weekends) and on a more restricted basis during vacations. York Gate provides additional teaching and practice facilities and a home for the York Gate Collections, where many of the Academy's valuable and historic instruments and manuscripts are displayed.

Library
In addition to the facilities you would expect for undergraduate and postgraduate students, the Library has historical collections of international significance and is a recognised centre for research.

The Library has over 200,000 items, including early printed and manuscript materials, a substantial collection of recordings and audio facilities. Students can apply for access to the University of London Library and the British Library if they require yet further resources.

The Library houses archives of many eminent musicians including Sir Arthur Sullivan, Sir Henry Wood and David Munrow as well as the Robert Spencer collection of music for lute, guitar and early English song. In 2004 the Academy acquired Yehudi Menuhin's substantial archive with a generous grant from the Foyle Foundation.

Among the Library's most important possessions are the manuscripts of Purcell's *The Fairy Queen*, Sullivan's *The Mikado*, Vaughan Williams' *Fantasia on a theme of Thomas Tallis* and the recently-discovered Handel *Gloria*.

The Orchestral Library has about 4,000 sets of parts, constantly augmented with new acquisitions. Important collections include the libraries of Sir Henry Wood and Otto Klemperer.

Computers
Workstations are available throughout opening hours, equipped with academic and professional applications including word-processing, spreadsheets, desk-top publishing and state-of-the-art music notation. Students have free access to email and the internet as well as to an increasing range of e-learning initiatives. The Academy provides computer training, enabling students to master essential management and promotional skills.

Instruments
All students, except those of piano, organ, harpsichord and timpani and percussion, are expected to own their own instruments.

The Academy has an extensive stock of instruments. Its collection of over 250 prestigious stringed instruments, in modern, classical and baroque set-up, is regarded as the finest of its type in the world. At any time most of the collection is on long-term loan to students or young musicians at the outset of their careers, and also for special occasions such as competitions, important concerts and recordings. There is also a varied stock of woodwind and brass instruments and a substantial collection of modern copies for 'period' performance. The Becket Collection of classical period instruments is housed at the Academy and often appears in orchestral performances.

The Academy regularly updates its stock of pianos. On-site piano maintenance and rebuilding technicians ensure that all instruments are kept in top condition.

Junior Academy
The Junior Academy offers courses on Saturdays at the Royal Academy of Music for talented and committed young musicians of secondary school age (12–18). Primary Academy (age 8–12) provides for the musical development of the most able younger musicians. There are also more general preliminary courses (age 4–8). Full details can be obtained from the Junior Academy at the main Academy address;
telephone 020 7873 7380;
email juniors@ram.ac.uk

Virtual Tour
You can explore many of the Academy's performance, rehearsal and social spaces by taking a 3D tour at www.ram.ac.uk

How To Find Us

1. **Royal Academy of Music**
   Marylebone Road
   London NW1 5HT
2. **University of London**
   Senate House
   Malet Street
   London WC1E 7HU
3. **King's College London**
   The Strand
   London WC2R 2LF

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Registered Charity No. 310007

Term dates, 2007–8

10th September 2007 – 30th November 2007
7th January 2008 – 14th March 2008
7th April 2008 – 27th June 2008

Living and Studying in London

The Academy's building (left) and the Duke's Hall (below left), centrally located on Marylebone Road. The David Josefowitz Recital Hall and 1–5 York Gate are alongside.

London is an exciting and inspiring capital city in which to live and work. 30% of London residents were born outside England, and more than 300 languages are spoken in London: as one of the most cosmopolitan cities in the world, it offers an unrivalled range of cultural and leisure activities. There is always something to do and somewhere to go—whatever your tastes.

The Academy is at the heart of the transport network, providing easy access from all parts of the city and beyond.

Music
London is widely acknowledged to be the musical capital of the world. The Academy is right in the heart of the city, within easy reach of many famous venues. The Wigmore Hall, only a few minutes' walk from the Academy, has for generations been one of the most highly-regarded international venues for eminent recitalists.

London has five resident symphony orchestras, all of which perform regularly during term-time, as well as two major opera houses. The Academy has particularly strong links with the Philharmonia and London Symphony Orchestra as well as with the Orchestra of the Age of Enlightenment and the London Sinfonietta.

London is a recognised centre for experimental jazz, and Academy students perform regularly at the famous 606 Club. The city has a dynamic club scene.

Entertainment and the arts
London is a major international centre for all cultural activities.

Tate Britain, the Tate Modern Gallery at Bankside Power Station and the National Gallery are envied the world over. There are 300 museums in London, offering everything from the wealth of international artefacts in the British Museum to the latest interactive experience. Admission to the main collections of all London's major museums and galleries is free.

London has over 100 theatres. The famous West End musicals are joined by numerous plays and new drama. Leicester Square is the centre of commercial British cinema, and London's thriving circuit of 'art' cinema includes the National Film Theatre on the South Bank.

Parks and history
Few cities can boast as many public spaces as London. The Academy is situated next to the famous Regent's Park, home of London Zoo and acres of beautiful gardens. Green Park, St James's Park and Hyde Park are also very central, and there are many other open areas further out.

London's historical buildings are too numerous to list. The most famous of London's historic churches is Wren's masterpiece, St Paul's Cathedral. Many of the fascinating churches in the financial heartland of the City host regular concerts. Cemeteries in London provide a Who's Who to London's past. The London Eye, towering 450 feet above the Thames, has quickly become a London landmark for the 21st century.

Accommodation
The Academy has access to a wide range of accommodation, including halls of residence in the University of London.

Travelling further afield
Trains and coaches travel direct from London to most of Britain's major cities and to many areas of spectacular natural beauty. Paris and Brussels are only a few hours away via the Channel Tunnel, and London is amongst the world's best-served cities by air, with regular flights to every popular international destination.

Sport and shopping
London is the home to Wimbledon, Lords and the Oval cricket grounds, the English national rugby stadium Twickenham and several Premier League football clubs as well as the new Wembley Stadium. The Academy has its own football team, and students have access to many more sporting facilities through the University of London, so there are plenty of opportunities to take part in your preferred sport.

If you like shopping you certainly won't be disappointed. From historic shopping areas to the most modern designer stores, Oxford Street, Knightsbridge, Covent Garden and the alternative Camden Lock, London has something for everyone.

London on a budget
Many students at the Academy have tight budgets, but there are plenty of activities in London which are free or inexpensive. Most museums and galleries offer free admission. Lunchtime concerts are often free, as of course are the famous street entertainers of Covent Garden. Many theatres and cinemas offer student standby tickets at half-price or less. The Academy is occasionally offered reduced-price tickets for concerts at the major venues. Many restaurants offer special deals on particular nights or at less busy times of day, and pubs and bars often advertise cheaper 'happy hours'.

Performance Opportunities

While studying at the Academy, students enjoy a range of external performance opportunities to help prepare for the demands of professional life, including international tours and concerts and recitals at major London venues such as the Royal Festival Hall, the Royal Albert Hall and the Royal Opera House. Please turn to p.09 to read about the diverse concerts promoted by the Academy.

External bookings
In addition, the Academy secures many additional bookings for students to give them the opportunity to gain work experience outside the Academy, thus learning to adopt a professional way of handling and administering paid engagements. These include performances in concert and recital and opportunities, open to everyone, to earn money playing at functions.

Music and Community
As part of its widening participation strategy, the Academy is committed to a number of schemes embracing community projects which include outreach 'roadshows' throughout the country. 'Music and Community' is a compulsory course for undergraduates which provides practical training in diverse musical and social contexts. Postgraduates can opt for the Concert Presentation or Concert Project outreach-based options.

Competitions
The Academy encourages students to participate in competitions, giving opportunities to learn new repertoire as well as to gain experience performing to a critical audience and to the public.

'It was difficult to believe the players were still students. A fine clutch of aspirant singers were all seemingly at ease... It was a terrific evening'

The Stage, March 2003
(*The Cunning Little Vixen* with Sir Charles Mackerras)

Student Exchanges
The Academy offers a wide range of opportunities for overseas exchanges for both undergraduate and postgraduate students for periods of three months to one academic year. Please ask the Registry staff for information.

Student Support

Head of Alexander Technique:
Paul Moore LTCL, MStat
International Students Officer:
George Biddlecombe MA, PhD, GRSM, LRAM, ARCM, ARAM
Counsellor:
Dani Singer BA, PGDip, MAPC, UKCP registered, BACP accredited
Disability Advisor:
Paula Bishop MMus

Students' Union
RAMSU supports a variety of societies, including Tai Chi, yoga, Christian Union, Alexander Technique and football. As well as providing welfare and international representation, the Union holds regular meetings to ensure students can voice their opinions. Students are also represented on all academic policy committees.

Social activities are an essential part of Academy life. As well as packed Freshers and RAG weeks and a legendary summer ball, the SU organises events every two weeks—including themed parties, karaoke, comedy and movie nights.

Academy students have full access to the University of London Union's superb sports, leisure and social facilities.

Financial Assistance
The Academy is able to assist some students towards the costs of their fees and living expenses. See p.54/55, and www.ram.ac.uk/scholarships

International Students
The Academy offers an 'acclimatisation' course to selected international students before the beginning of the academic year, including a thorough introduction to the Academy and London life. English Language courses are compulsory for students who are judged to require them in addition to their programme of study. The innovative one-year Foundation Programme offers an intensive English Language course together with musical tuition; see p.50/51.

A handbook for international students is available from the Registry and at www.ram.ac.uk, and the International Students Officer is pleased to give advice.

Careers Advice
Specific careers advice complements the broad-ranging career preparation which is integrated into programmes of study.

Alexander Technique
The Academy has taught Alexander Technique for over 20 years. Students normally receive 20 lessons throughout the year. These one-to-one lessons are intended to be an introduction to the technique and are educational rather than therapeutic. Students learn how to 'use' themselves in the best way possible, and thereby function at their best whilst also avoiding injury. Small group sessions are also available for those with previous experience.

Medical Health and Counselling
The Academy works with a broad range of medical specialists and has close links with excellent hospitals as well as with the local Paddington Green Health Centre. A fully-integrated pastoral team is led by the Counsellor. The Academy also has a Chaplain.

Special Needs
The Academy's Disability Advisor provides a confidential service on matters relating to dyslexia, mental health and other special needs. See www.ram.ac.uk/disabilities for more details. The enclosed DVD includes information about the Academy's extensive network of support services.

Recordings

'From the first bar to the last I was absolutely enthralled by this Royal Academy of Music performance – and I was greatly moved by the conviction and intense joy of the music-making. Recommended with the greatest warmth and enthusiasm'
International Record Review, May 2005

'Four fine young voices herald spring in this fresh and admirable showcase'
Gramophone, July 2005

Working in the recording industry is increasingly central to the careers of many performers. The Academy's excellent recording facilities are available for producing demo tapes, and the Business for Musicians module of the BMus programme includes training on making and promoting a CD.

In addition, the Academy has an expanding catalogue of high-quality CDs featuring student performances. The raison d'être for making CDs at the Academy is threefold:

> to provide valuable studio experience for our students

> to record music which reflects the range and quality of the Academy's musical activity across many disciplines

> to produce challenging, committed and discerning interpretations of interesting repertoire – something which young, talented people often respond to spectacularly well.

Please take a few minutes to listen to the CD sampler which is attached to this Prospectus. If you want to know what really goes on at the Academy, it will give you the best possible idea of the range of performance opportunities and standards.

Classical CDs
Academy recordings are regularly broadcast by BBC Radio 3, Classic FM and the BBC World Service. Selected discs are available for sale to the public, with all proceeds used to fund future recordings – please visit www.ram.ac.uk to hear extracts from Academy discs and for full details on our catalogue of recordings, including prices.

Our première recording of Handel's *Gloria* with Emma Kirkby, Laurence Cummings and the Academy's Baroque Orchestra (BIS CD-1235) shot up the classical charts on its release in June 2001.

Press comments on our classical CDs appear throughout this Prospectus.

Above: Sir Elton John with the Academy Symphony Orchestra at the Royal Opera House.

Recent releases include:

> Academy Symphonic Wind performing works by Messiaen, Strauss and Stravinsky

> A highly-acclaimed double-CD of classic works for wind ensemble, including music by Strauss, Mozart and Beethoven

> Song Circle's début disc featuring 22 diverse 'Songs of Spring'

> Live recordings of Royal Academy Opera productions of The Magic Flute with Sir Colin Davis and The Cunning Little Vixen with Sir Charles Mackerras

> Strauss and Schoenberg performed by the Royal Academy Soloists directed by Clio Gould

> Music by Sir Harrison Birtwistle, including the world première recording of 17 Tate Riffs.

Concerts

The Academy's busy schedule of chamber music, ensembles and orchestras is administrated by the Concerts Department.

Head of Events:
Nicola Mutton BA, Hon ARAM
Concerts Administrators:
Hannah Melville-Smith BMus, Hon ARAM
Liz Williams BMus, Hon ARAM
Concerts Assistant and Prizes Administrator:
Gemma Burdett BMus, MA
External Bookings Manager:
Anne Murray Hon ARAM

International Chair of Conducting and Orchestral Studies:
Sir Colin Davis CBE, Hon RAM
Principal Guest Conductor, Symphony Orchestra
Yan Pascal Tortelier Hon RAM
Principal Guest Conductor, Concert Orchestra
Trevor Pinnock CBE

The Academy's orchestral programme prepares students for an increasingly demanding and rapidly-changing profession.

First-year undergraduate string players take part in String Orchestra. Wind, brass and percussion first-year students participate in a series of weekly classes with staff and visiting orchestral specialists to introduce them to some of the staples of the orchestral repertoire. From the second year onwards, students progress to the Concert Orchestra, which performs lunch-time concerts with distinguished guest conductors to large and appreciative audiences, concentrating on standard orchestral repertoire. Students who are interested in historical performance may elect to join the Modern Instrument Baroque Orchestra, a small chamber orchestra which introduces period style.

The Period Instrument Baroque Orchestra and the Becket Ensemble, a classical orchestra, have become firmly established, giving regular concerts under the direction of Laurence Cummings and visiting baroque specialists, including Margaret Faultless, Simon Standage, Monica Huggett and Elizabeth Wallfisch.

The Studio Orchestra and Media Music Ensemble offer students live session experience directed by an experienced professional session musician.

Intensive 'orchestral project weeks' take place several times a term as well as one day orchestral workshops. The Academy regularly welcomes eminent conductors for concerts and workshops with the Symphony Orchestra, Sinfonia (sponsored by 3i PLC), Manson Ensemble (contemporary music) and Opera Orchestra. Sectional rehearsals are taken by principal players from the London Symphony Orchestra, the Philharmonia, the Orchestra of the Royal Opera House, the Royal Philharmonic Orchestra, the London Philharmonic Orchestra and other major orchestras.

Valuable partnership schemes also exist with the Philharmonia and London Symphony Orchestra which enable students to take part in rehearsals and concerts. In the past these have led to work as 'extras' and often to auditions for full-time appointments. There is also a strong relationship with the European Union Youth Orchestra, of which Academy students form a substantial contingent.

As orchestral opportunities become less and less predictable, students are encouraged to become versatile and experienced chamber musicians. Specialist contemporary music coaching is given by principal players from the London Sinfonietta. Chamber music coaching is offered with Siegmund Nissel of the Amadeus Quartet, Matthew Souter and David Smith of the Alberni String Quartet, Martin Outram of the Maggini Quartet, Howard Davis and Michael Dussek and many other teaching staff listed throughout this Prospectus. Visiting professors who give specialist chamber music coaching include Hartmut Rohde, Aleksandar Pavlovic, Thomas Brandis, the Skampa Quartet and the Vanbrugh Quartet. Performances by chamber groups form an integral daily part of the Academy's lunchtime and early evening concert programme. Students are also invited to perform specific works in themed series, high profile 'free on Friday' concerts and annual composer festivals (in 2005 featuring the Academy composition professor Sir Peter Maxwell Davies, presented in association with the South Bank Centre).

Larger ensembles include symphonic wind and brass ensembles and the Royal Academy Soloists, sponsored by The British Land Company PLC. The Soloists, an elite string ensemble of fourteen players, perform with their dynamic director Clio Gould. Since their Wigmore Hall début in 2000 they have performed at the Queen Elizabeth Hall and at festivals all over the UK. Brass ensembles combine chamber and brass band repertoire. The Brass Soloists, a ten-piece ensemble launched in 2001, perform concerts around the country.

2004–2006 Highlights

- **Concert at the BBC Proms with the Academy Symphony Orchestra and Juilliard School Orchestra, conducted by Sir Colin Davis**
- **Shows in London, Birmingham and New York with Sir Elton John, his band and the Academy's Symphony Orchestra**
- **Max — a festival celebrating Peter Maxwell Davies in association with the South Bank Centre and major performing organisations**
- **Royal Academy Opera productions of Mozart's The Magic Flute conducted by Sir Colin Davis, La Finta Giardiniera conducted by Iain Ledingham, Massenet's Cendrillon conducted by Martin André and Judith Weir's A Night at the Chinese Opera conducted by Dominic Wheeler**
- **Composition and performance projects with London Sinfonietta, concluding in performances at the Queen Elizabeth Hall**
- **Period Instrument Baroque Orchestra, Royal Academy Soloists and Manson Ensemble performances at Spitalfields Festival**
- **Orchestral concerts with Sir Colin Davis, Christoph von Dohnanyi, Thierry Fischer, Edward Gardner, Sir Charles Mackerras, Diego Masson, Tadaaki Otaka, Trevor Pinnock, Simon Wright and Yan Pascal Tortelier**
- **Period Instrument Baroque Orchestra concerts with Andreas Scholl, Ian Bostridge, William Christie and Rosemary Joshua**
- **Performance workshops with Sir Peter Maxwell Davies**
- **Repertoire sessions and masterclasses with Pierre-Laurent Aimard**
- **Series of lunchtime concerts at University of London's Senate House, Norfolk & Norwich Festival, Bury St Edmunds Festival and Colston Hall, Bristol**
- **Recordings of string and wind classics by Schoenberg, Strauss and Messiaen**

Strings

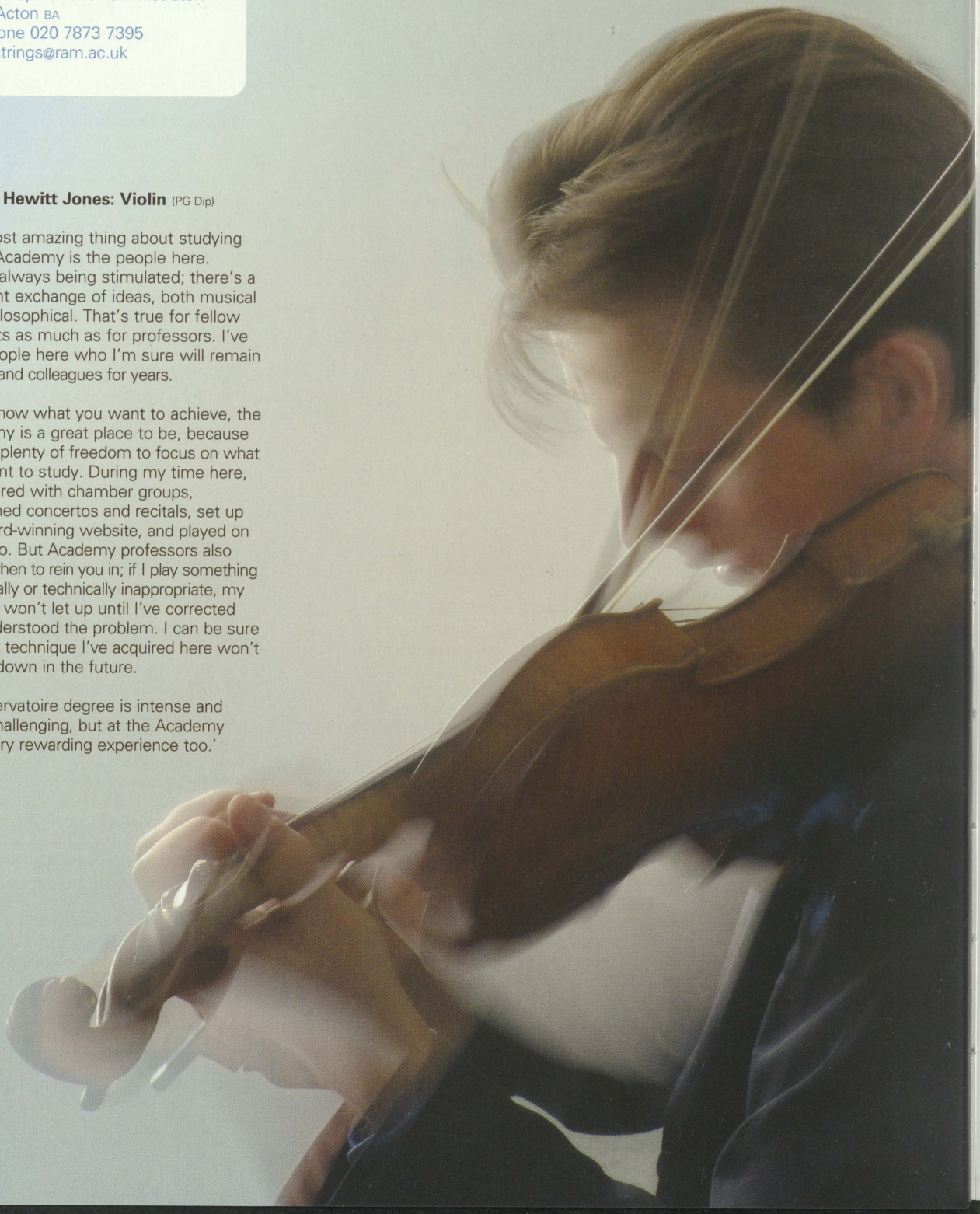
Violin and Viola
Cello
Double Bass

Head of Strings:
Professor David Strange FRAM

Strings Department Administrator:
Esmé Acton BA
Telephone 020 7873 7395
Email strings@ram.ac.uk

'Gripping performances left me mentally exhausted but full of admiration for these awe-inspiring young players'

The Strad, May 2004



Simon Hewitt Jones: Violin (PG Dip)

'The most amazing thing about studying at the Academy is the people here. You're always being stimulated; there's a constant exchange of ideas, both musical and philosophical. That's true for fellow students as much as for professors. I've met people here who I'm sure will remain friends and colleagues for years.

If you know what you want to achieve, the Academy is a great place to be, because there's plenty of freedom to focus on what you want to study. During my time here, I've toured with chamber groups, performed concertos and recitals, set up an award-winning website, and played on the radio. But Academy professors also know when to rein you in; if I play something stylistically or technically inappropriate, my teacher won't let up until I've corrected *and* understood the problem. I can be sure that the technique I've acquired here won't let me down in the future.

A conservatoire degree is intense and often challenging, but at the Academy it's a very rewarding experience too.'

Professor David Strange FRAM
Studied at the Academy with Douglas Cameron. Principal Cellist of the Royal Philharmonic Orchestra (1973–85) and of the Royal Opera House (1985–90). Head of Strings, European Union Youth Orchestra; Professor, National Youth Orchestra of Great Britain and Director, RAM String Orchestra. Vice-President of Pro Corda, the National School for Young Chamber Music Players and a Trustee of the National Chamber Music for Schools Competition. Artistic Advisor to Wells Cathedral Specialist Music School. Professor since 1976 and Head of Strings since 1997. Appointed a Professor of University of London, 2002.

Instrument Collection
The Academy has 'one of the premier and most accessible collections in the world' (The Strad, March 2006). Many of the 250+ stringed instruments are available to students. The staff of the on-site workshop advise students on maintenance of their own instruments, and a bow specialist visits regularly for rehairs and repairs.

The Courses
The Academy's outstanding tradition of training string players of the highest calibre is given testimony by the number of alumni pursuing careers as soloists or principals in orchestras and ensembles world-wide. Through a programme of solo, chamber and orchestral performance, the Academy comprehensively prepares students for a professional career. Many students perform with the European Union and Gustav Mahler Youth Orchestras.

The Academy hosts masterclasses by members of the teaching staff and regularly welcomes distinguished visiting performers. International quartets are invited each term to work with student quartets and to perform in the Duke's Hall. Chamber music is a major component of all students' work. Fourteen top players make up the Royal Academy Soloists.

Recent Student Successes
String graduates since 2000 are with BBC SO, BBC CO, BBC NOW, BBC Philharmonic, BBC Scottish, Camerata Academica Salzburg, CBSO, ECO, ENO, Hallé, Hong Kong Philharmonic, Irish Chamber Orchestra, LPO, LSO, Malmö SO, Melbourne SO, Orquesta Sinfonica de Seville, Oslo Philharmonic, Philharmonia, Queensland Philharmonic, Royal Liverpool Philharmonic, Royal Opera House, Royal Philharmonic, RTE Orchestra, Scottish Ensemble and many of the major European Symphony Orchestras.

Your Audition
See p.55 for general details. We expect a good knowledge of scales and arpeggios.

Violin: Undergraduates
1st movement (with cadenza) of a concerto by Haydn or Mozart and a contrasting piece.

Violin: Postgraduates
1st movement of a major concerto written after 1800, and a contrasting piece.

Viola and Cello
1st movement of a major concerto and a contrasting piece.

Double Bass
One piece of your own choice plus two excerpts from orchestral repertoire.

The Teachers

Violin
Remus Azoitei MMus, ARAM
Joshua Bell Hon RAM (Visiting Professor)
Thomas Brandis Hon RAM (Visiting Professor)
Diana Cummings FRAM
Howard Davis FRAM, FRSAMD, FRSA
Richard Deakin MMus, FRCO, ARAM
Mayumi Fujikawa
Clio Gould AGSM, Hon RAM
Erich Gruenberg OBE, Hon RAM, FGSM, FRCM
Maurice Hasson Hon RAM
Joji Hattori Hon RAM (Visiting Professor)
Hu Kun Hon RAM
Sophie Langdon ARAM
Mateja Marinkovic Hon ARAM
Nicholas Miller ARAM
Lydia Mordkovitch Hon RAM, FRNCM
György Pauk Hon RAM, Hon GSM
(Ede Zathureczsky Professor of Violin)
Aleksander Pavlovic Hon RAM (Visiting Professor)
Igor Petrushevski Dip Moscow Conservatoire
Tomotada Soh
Marianne Thorsen FRAM
Maxim Vengerov Hon RAM

Viola
Philip Dukes
Yuko Inoue BA, PPRNCM, Hon ARAM

Jerzy Kosmala (Visiting Professor)
Martin Outram MA, FRAM
Hartmut Rohde (Visiting Professor)
Paul Silverthorne FRAM
James Sleigh ARCM, Hon ARAM
Matthew Souter AGSM, Hon ARAM

Cello
Colin Carr Hon RAM
Robert Cohen (Visiting Professor)
Steven Doane (Visiting Professor)
Lionel Handy ARAM
Josephine Knight ARAM
Mats Lidström Hon ARAM
Philip Sheppard ARAM
David Smith FRAM, FRSAMD
Professor David Strange FRAM

Double Bass
Corin Long Hon ARAM
Duncan McTier BSc, ARCM, FRNCM, Hon RAM
Edgar Meyer (Visiting Professor)
Graham Mitchell ARAM
Peter Pühn (Visiting Professor)
Rodney Stewart FRAM

Instrument Custodian
David Rattray Hon ARAM

2005–2006 Highlights
- **Violin masterclasses by Maxim Vengerov, Thomas Brandis, Mauricio Fuks, Joji Hattori, Aleksandar Pavlovic, Sylvia Rosenberg, Eric Rosenblith and Zvi Zeitlin**
- **Viola masterclasses by Jerzy Kosmala, Tatyana Masurenko and Hartmut Rohde**
- **Cello masterclasses by Robert Cohen, Steve Doane, Anssi Karttunen and Paul Marleyn**
- **Double bass masterclasses by Peter Pühn**
- **Visits by the Maggini, Vanbrugh and Skampa quartets**
- **A major 'Paganini in London' festival**
- **Royal Academy Soloists concerts at the Academy and in major music festivals outside, directed by Clio Gould**
- **A busy programme of recitals and chamber music**

Vocal Studies

Head of Vocal Studies:
Mark Wildman FRAM, FRSA

Vocal Faculty and
Opera Co-ordinator:
Chris Loake
Telephone 020 7873 7444
Email voice@ram.ac.uk

'There was little to choose between singers of style, timing and considerable class'

The Times, November 2003

Lisa Crosato (MMus)

'I had always been classically trained, but somewhere along the way I fell into musical theatre. I always knew that, if I wanted to move into a career in opera, I would need to further my studies. So I auditioned here – and now, after two years of Vocal Studies, I will be moving onto Royal Academy Opera from September.

If you grasp the opportunities here, there really are lots of different things to get involved in. Personally, my knowledge of repertoire has expanded greatly from listening to others and finding new pieces to prepare for classes. The opera scenes have each been challenging and rewarding in different ways. Working with a number of different coaches has really taught me to think for and challenge myself. And the regular language coaching has been great!

In addition to the opera scenes, I've had the opportunity to perform quite a bit. I got to sing in the Paganini Festival, in the chorus for The Magic Flute and at Spitalfields. I've had a lot of outside work as well.'

Graduates since 2000 have performed with Amsterdam, Chatelet, English National Opera, Glyndebourne, Opera North, La Scala, Scottish Opera and Welsh National Opera; Wigmore Young Artists; finalists in Cardiff Singer of the World; Jette Parker Young Artists at the Royal Opera House. Winners of the Kathleen Ferrier Award ('96, '98, '00, '01).

Recent Masterclasses include Sir John Tomlinson; Alastair Miles; John Mark Ainsley; Barry Banks; Cheryl Barker; Dame Anne Evans.

Mark Wildman FRAM, FRSA
Chorister in Gloucester Cathedral before studying at the Academy with Henry Cummings and Rex Stephens, and later with Rupert Bruce Lockhart. A national and international competition prizewinner, his career began as a member of BBC Singers and he subsequently performed as bass soloist in UK, Europe and USA, including Purcell Room, Wigmore Hall, BBC Proms, and at British and European festivals. Students' recent successes include prizes in many major competitions. Many current and former students sing as principals in major opera companies internationally. Singing teacher at the Academy since 1982 and Head of Vocal Studies since 1991.

The Courses
The fine traditions of the Vocal Faculty are perpetuated by a new generation of eminent teachers within a comprehensive vocal training course which prepares students for a professional career in opera and concert repertory. Apart from intensive vocal and technical study, students enjoy regular repertoire coaching and specialist training in stage work, languages, song classes, speech, historical performance and new music. Also, the curriculum is enriched with masterclasses and workshops given by outstanding international performers.

Each postgraduate student's curriculum is designed for their individual needs. The postgraduate vocal studies course includes a **Preparatory Opera Programme** which is designed specifically for students who demonstrate sufficient operatic potential at internal casting auditions. These students may progress into Royal Academy Opera. Weekly individual and ensemble opera coaching and general stage work classes prepare students for staged opera scenes, directed by a professional producer. Those aiming for a career in solo concert and chamber choir work can take a specialist recital/concert course in the later stages of postgraduate study. Students receive extra weekly individual coaching and specialist classes in oratorio, historically-aware performance and contemporary music.

The Chamber Choir performs music from all periods, reflecting the range of professional opportunities available. Students have opportunities to sing in the chorus for opera, musical theatre and oratorio performances.

The Academy welcomes applications from prospective undergraduate singers who clearly demonstrate professional potential and stamina allied to vocal, musical and intellectual maturity.

Your Audition
45 minutes before your audition time you will be provided with four texts—one in each of Italian, English, French and German. You will be required to prepare and read the English text and one other of your choice. You will also be given a Quick Study (in English), to sing after your chosen pieces in the audition.

Undergraduates
You should prepare three items in contrasting styles and moods, one of which **must** be an oratorio aria demonstrating vocal agility (with recitative if possible). One item should be sung in a language foreign to you. You may be required to sing only two of the prepared works. See p.55 for general details.

Postgraduates
You should prepare an operatic aria, an oratorio aria and two contrasting works of your own choice from the song repertoire. One item must be sung in English or English translation.

The Teachers

Visiting Professors
John Mark Ainsley Hon RAM
Barbara Bonney Hon RAM
Valerie Masterson CBE, Hon RAM
Dennis O'Neill CBE, DMus Hon RAM
Richard Stokes (Visiting Professor of Lieder)
Robert Tear CBE, MA, Hon RAM, FRCM, FRSA

Singing Professors
Noelle Barker OBE, MA, FGSM, Hon RAM
Nicholas Clapton MA
Jennifer Dakin ARAM
Philip Doghan BA
Diane Forlano Hon RAM
Glenville Hargreaves BMus, Hon ARAM, GRSM, ARMCM, FBSM
Jane Highfield GRSM, LRAM
Anne Howells ARMCM, Hon FRMCM, Hon ARAM
Julie Kennard BA, ARCM, Hon ARAM
David Lowe MA, ARCM Hon ARAM
Penelope MacKay AGSM, Hon ARAM
Joy Mammen Hon RAM
David Maxwell-Anderson BA, MA
Alison Pearce AGSM, Hon ARAM
Janet Price MMus, LRAM, ARCM, Hon ARAM
Jean Rigby FRAM
Elizabeth Ritchie ARAM, LRAM
Beatrice Unsworth Hon ARAM, FRWCMD
Mark Wildman FRAM, FRSA

Vocal Repertoire Coaching
Timothy Barratt ARAM, GRSM, LRAM, ARCM, LTCL
Mary Hill MA, Hon ARAM, LRAM, ARCM
Audrey Hyland BA, Hon ARAM
Iain Ledingham MA, FRAM, FRCO
Jonathan Papp ARAM, Dip RAM, GRSM
Clara Taylor FRAM, FRSA (Song Circle)
Operatic Coaches are listed under Opera.

Song Classes and Languages
Ludmilla Andrew BA, Hon ARAM (Russian)
Maria Cleva Hon ARAM (Italian)
Florence Daguerre de Hureaux ARAM (French)
Mandy Demetriou Hon ARAM (Movement)
Philip Doghan (German Repertoire)
Paul Esswood Hon RAM (Baroque Aria)
Emanuela Ferrari-Osborne RSA, Hon ARAM (Italian)
Geraldine Frank BA, Hon ARAM (German)
Karen Halliday (Movement)
Iain Ledingham MA, FRCO, FRAM (German Repertoire; Choirs)
Penelope MacKay AGSM, Hon ARAM (French Song)
Johanna Mayr MagPhil, (German)
Victoria Newlyn (Movement)
Ian Partridge CBE, Hon RAM, LGSM (Lieder and Early English Song)
Karen Rabinowitz Hon ARAM (Acting)
John Ramster BA, Hon ARAM (Acting)
Graham Trew MVO, MMus, AGSM, FRSA (English Song)

Royal Academy Opera

Director of Opera:
Anthony Legge MA

Royal Academy Opera Administrator:
Sara Jennings
Vocal Faculty and Opera Co-ordinator:
Chris Loake
Telephone 020 7873 7383
Email opera@ram.ac.uk

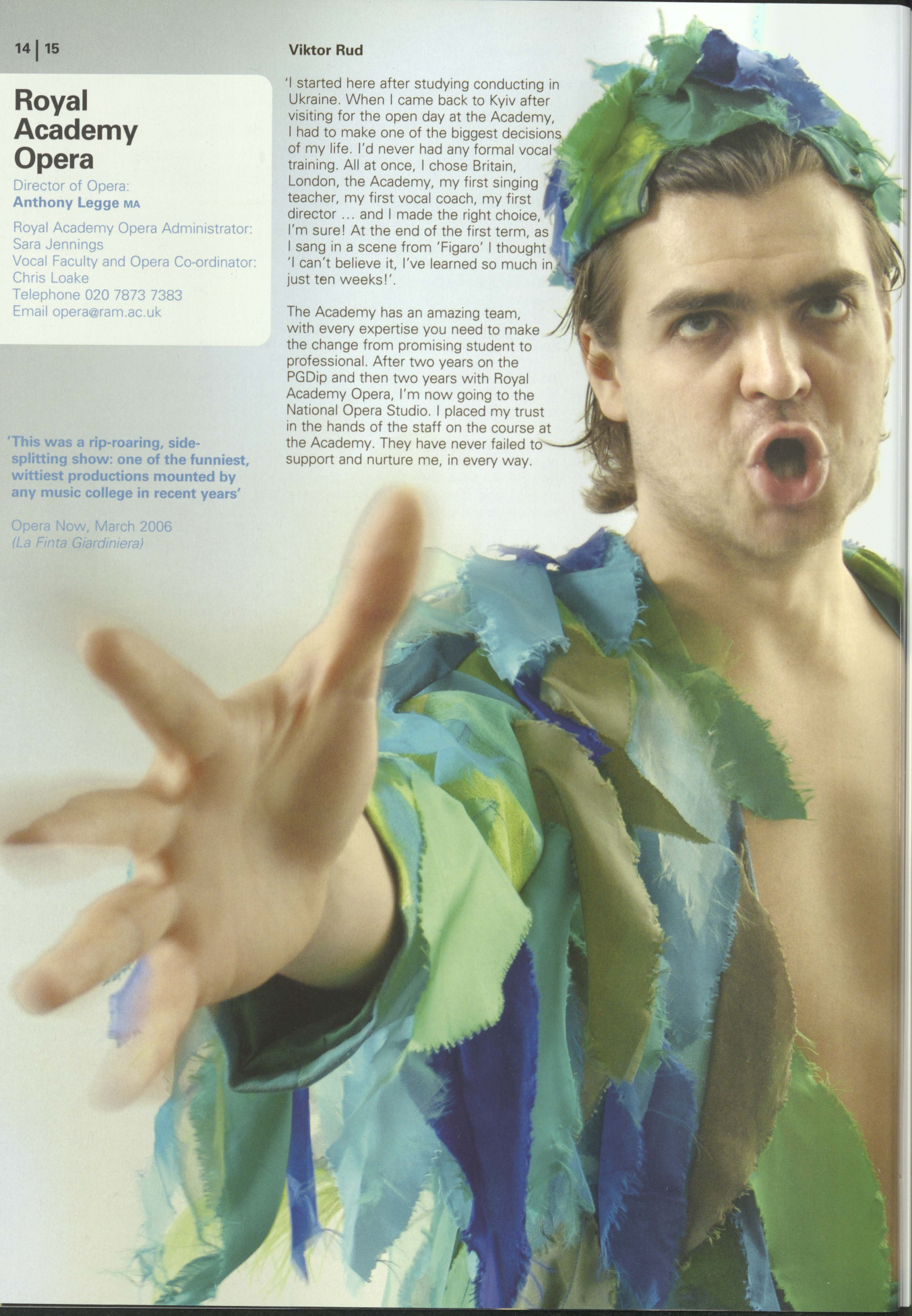
'This was a rip-roaring, side-splitting show: one of the funniest, wittiest productions mounted by any music college in recent years'

Opera Now, March 2006
(La Finta Giardiniera)

Viktor Rud

'I started here after studying conducting in Ukraine. When I came back to Kyiv after visiting for the open day at the Academy, I had to make one of the biggest decisions of my life. I'd never had any formal vocal training. All at once, I chose Britain, London, the Academy, my first singing teacher, my first vocal coach, my first director … and I made the right choice, I'm sure! At the end of the first term, as I sang in a scene from 'Figaro' I thought 'I can't believe it, I've learned so much in just ten weeks!'.

The Academy has an amazing team, with every expertise you need to make the change from promising student to professional. After two years on the PGDip and then two years with Royal Academy Opera, I'm now going to the National Opera Studio. I placed my trust in the hands of the staff on the course at the Academy. They have never failed to support and nurture me, in every way.



'It's hard to know whether to classify this as a student performance, especially when the general standard is so high. What is certain is the evidence of the standards of preparation and coaching that prevailed and of the time devoted to the opera... the Academy is delivering what it sets out to deliver.'

Opera, February 2005
(*The Magic Flute*
with Sir Colin Davis)

Anthony Legge MA
Has worked with all the major British opera companies including Glyndebourne, and also in Amsterdam, Brussels, Gothenburg, Opera Australia and at Bayreuth, working on the *Barenboim/Kupfer Ring* and *Die Meistersinger*. Recently appeared in the highly-acclaimed 'Operatunity' on Channel 4, and works regularly for the BBC. Music Advisor at English National Opera, where he conducted many performances during fourteen years as Head of Music. A frequent judge for major singing awards and a Reader for the Queen's Anniversary Prize, he regularly gives masterclasses and is the author of 'The Art of Auditioning' (Peters Edition). Director of Opera since 2003.

The Course
Royal Academy Opera is a specialist and intensive Postgraduate Diploma course for those with the potential and aspirations to succeed as principals at the highest international standard. The concept of the human body being the singer's instrument is fundamental; physical fitness, agility, stage technique, communication and vocal skills, together with a broad repertoire, are all prerequisites for today's opera singers. Classes in bodywork and movement, stage technique, the mainstream European languages, singing lessons and vocal coaching form an integral part of the weekly training schedule.

The two annual productions are directed by highly-experienced professional conductors with Academy orchestras. In recent years, students have enjoyed the inspiring leadership of Sir Colin Davis and Sir Charles Mackerras.

Since 2001, distinguished visiting directors have included John Copley, Ian Judge, Anna Sweeny, Robert Chevara and William Relton. Repertoire is drawn from a wide range of traditions, repertoire and styles, with a strong commitment to contemporary music and historically-aware performances.

Students will also have the opportunity to study rôles in-depth through individual music and language coaching. Excerpts from operas will be presented in a series of tableaux. Performance technique will be developed through work with experienced singers such as Ann Murray and Dennis O'Neill. Close communication between staff from all areas of vocal and operatic training is considered to be of the highest importance, to balance the course's demands with each student's individual development.

Any opera programme should be receptive to the changing profession. Hence, the Academy has forged close connections with Glyndebourne Festival Opera, the Royal Opera House Covent Garden, English National Opera, Welsh National Opera and British Youth Opera. After two years with Royal Academy Opera, students should be well-equipped to make the most of their opportunities in what is a fiercely competitive environment.

Recent Highlights
- **Productions at the Academy of Judith Weir's A Night at the Chinese Opera, Mozart's La finta giardiniera, Massenet's Cendrillon and Mozart's The Magic Flute, conducted by Sir Colin Davis and directed by John Copley, which subsequently toured to Clonter Opera**
- **Live concert recordings released on the Academy's own label of The Magic Flute with Sir Colin Davis and The Cunning Little Vixen with Sir Charles Mackerras**
- **Richard Lewis/Jean Shanks Award for postgraduate singers**
- **Opera Rara Bel Canto Prize**

Your Audition
You should prepare four contrasting operatic arias in a variety of languages, one of which must be sung in English.

45 minutes before your audition you will be given four texts—one in each of Italian, English, French and German. You will be required to prepare and read the English text and one other of your choice.

You will also be given a Quick Study (in English), which you will sing after you have performed your chosen pieces in the audition. If the audition panel feels you are not yet ready for entry to this specialist postgraduate programme, you may be offered a place on the **Preparatory Opera Programme** with a view to reauditioning for Royal Academy Opera in the following year. See p.55 for general details.

The Teachers

Visiting Professors
John Mark Ainsley Hon RAM
Barbara Bonney Hon RAM
Valerie Masterson CBE, Hon RAM
Dennis O'Neill CBE, DMus

International Chair of Orchestral Studies
Sir Colin Davis CBE, Hon RAM

Principal Operatic Coaches
Mary Hill MA, Hon ARAM, LRAM, ARCM
(Co-ordinator of preparatory opera; Director, Abbey Opera and formerly Glyndebourne Festival Opera)
Ingrid Surgenor MBE, FRAM, FWCMD, GRSM
(Welsh National Opera, Bayreuth Festival, former official accompanist for Cardiff Singer of the World)

Singing Professors, Vocal Repertoire Coaches and Song Classes and Language Professors are listed under Vocal Studies.

Opera Role Coaches and Music Staff
Laurence Cummings MA, Hon RAM, ARCM, FRCO (Head of Historical Performance)
David Drummond BMus
Gareth Hancock MA, ARAM, ARCM
(Glyndebourne Festival Opera)
Jonathan Hinden BSc, LRAM, ARCM
(former head of music staff, Glyndebourne Festival Opera)
Audrey Hyland BA
(English Touring Opera, Britten-Pears School)
Iain Ledingham MA, FRAM, FRCO
Jonathan Papp ARAM, GRSM
(Royal Opera House Covent Garden, Britten-Pears School)
Michael Pollock (Welsh National Opera)
Dominic Wheeler BA, ARCO, ARCM (English National Opera, Opera North, Glyndebourne Festival Opera)

Piano and Piano Accompaniment

Head of Keyboard:
Professor Christopher Elton FRAM

Piano Department Administrator:
Karen Ingram BA, Hon ARAM
Telephone 020 7873 7405
Email keyboard@ram.ac.uk

Recent Academy students include:
Rustem Hayroudinoff
('a commanding performance')
Gramophone, July 2005

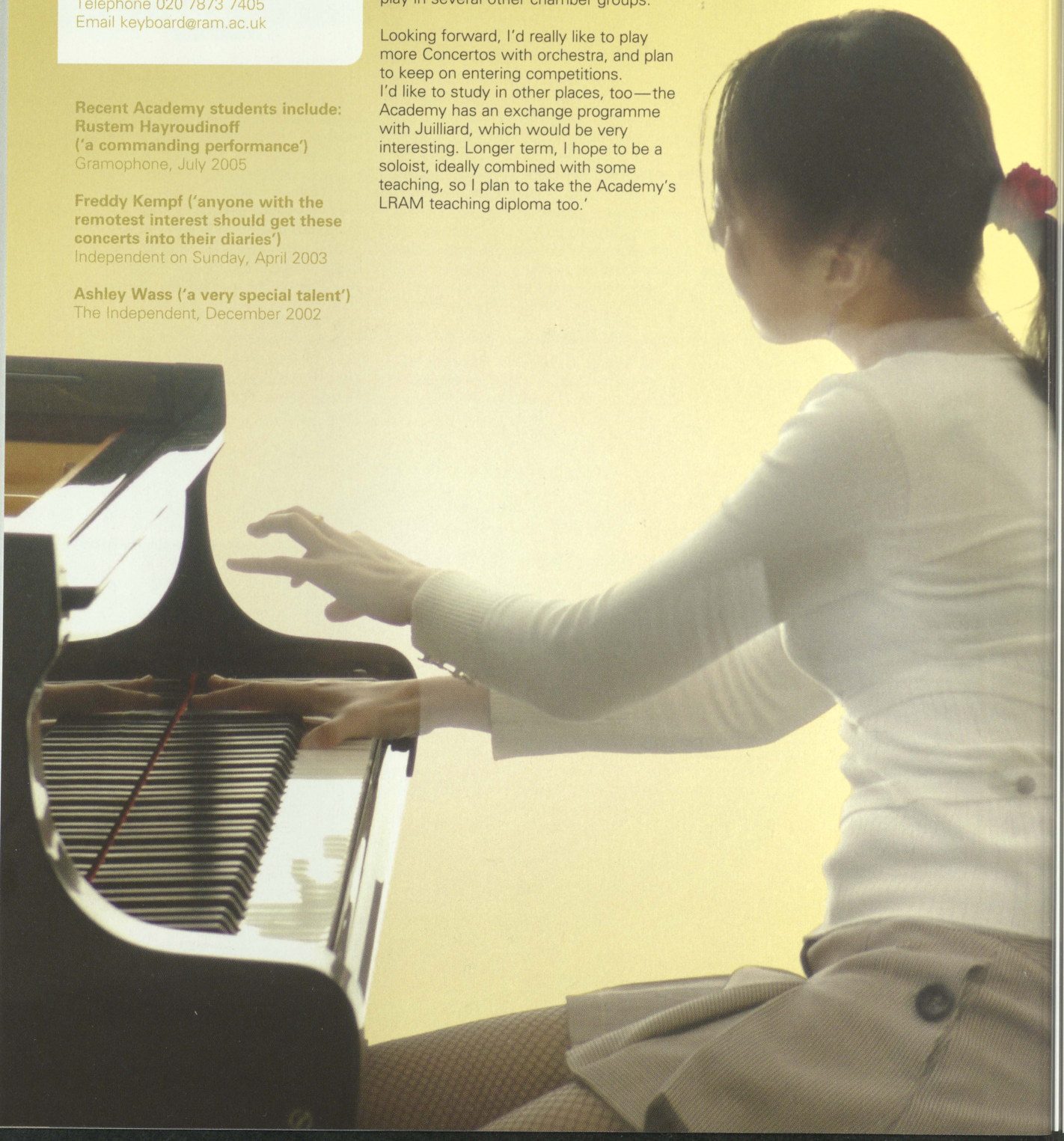
Freddy Kempf ('anyone with the remotest interest should get these concerts into their diaries')
Independent on Sunday, April 2003

Ashley Wass ('a very special talent')
The Independent, December 2002

Bing Bing Li (BMus)

'I'd always hoped to study here, right from when I started playing at Beijing's Central Conservatoire aged eleven. With the extra incentive of a major scholarship, I couldn't really turn down the place. I've only been here for around six months, but already I feel completely involved with Academy life. I've had masterclasses with some amazing players. I'm working regularly with a piano duo partner—we performed Lutoslawski's 'Variations on a Theme of Paganini' at the Academy's Paganini festival—and I also play in several other chamber groups.

Looking forward, I'd really like to play more Concertos with orchestra, and plan to keep on entering competitions.
I'd like to study in other places, too—the Academy has an exchange programme with Juilliard, which would be very interesting. Longer term, I hope to be a soloist, ideally combined with some teaching, so I plan to take the Academy's LRAM teaching diploma too.'



Competition Successes since 2000
3rd, Warsaw International Chopin
1st, London World Piano
3rd, Tchaikovsky International Piano
1st, Horowitz International Piano
2nd and 5th, Dublin International
5th, Leeds; 2nd, Vendôme; 1st & 3rd, Shanghai; 2nd, Porto; 3rd, Munich; 1st, Viseu; Young Concert Artists Trust Award 2000, 2001 and 2004; Royal Over-Seas League Accompanist and Ensemble Awards; Accompaniment Prize, Kathleen Ferrier; Gerald Moore Awards. Graduates have also established successful concert and recording careers.

Professor Christopher Elton FRAM
Studied at the Academy with Robin Wood and Gordon Green and later with Maria Curcio, gaining the Recital Diploma in both piano and cello. Has given many recitals, broadcasts and masterclasses in the UK and overseas. Students' recent successes include Van Cliburn International Competition 1987 (Gold Medal winner), the London World Piano Competition 1997 (first prize), Tchaikovsky International Competition, Moscow 1998 (third prize) Dublin International Piano Competition 2000 (second and fifth prizes) and Clara Haskil Piano Competition 2001 (finalist), and Munich (ARD) 2002 (third prize). Piano teacher since 1973 and Head of Keyboard Studies since 1989. Appointed a Professor of University of London, 2002.

The Courses

Piano

The Piano Faculty has a worldwide reputation for training aspiring pianists as soloists, chamber musicians and accompanists. The wide spectrum of professional expertise represents many pianistic traditions, and follows an acclaimed historical lineage which includes such names as Tobias Matthay and Harold Craxton. While some students (especially postgraduates) enter the Academy with a considerable level of performing experience, the primary teaching emphasis is on encouraging students to find their individual identity as performers and to develop technique as a means of realising such artistic personality.

A comprehensive range of performance classes, taken by both professors and visiting teachers, is supplemented by numerous concert opportunities to play as soloists or in ensembles. Specialist classes are held in piano duo playing and in contemporary piano repertoire, and regular coaching is given in chamber music (undergraduate pianists also receive accompaniment training). In addition, students are encouraged to explore early keyboard instruments such as harpsichord and fortepiano. Recent masterclasses have been given by Peter Donohoe, Ferenc Rados, Angela Hewitt, Stephen Hough, John O'Conor, Christina Ortiz, Murray Perahia and many others.
Regular masterclasses are given by Alexander Satz.

Pianists can undertake a range of performance electives (e.g. working with singers in song classes and developing skills in piano improvisation), contributing towards their final degree/diploma profiles.

Piano Accompaniment

Piano Accompaniment may be taken as a Principal Study by postgraduates. (Accompaniment coaching is also given to undergraduates as appropriate.)
The curriculum is designed to train pianists in every aspect of the discipline through exposure to a broad range of song and instrumental accompaniment, duo work and chamber music. Core teaching is supported by masterclasses given by visiting professors, and students can receive linguistic tuition in Lieder, French song and English song classes. Accompanists also receive a weekly piano lesson which may focus on expansion of solo repertoire or on aspects of technique. Selected students work with Royal Academy Opera in all aspects of répétiteur work. If you are interested in working more intensively with opera singers on our specialist répétiteur option, please contact the Registry staff (registry@ram.ac.uk) for details.

Your Audition

Piano

You should offer a free-choice programme of solo piano music (**not** concerto repertoire), minimum of three works (undergraduates: 20–40 minutes; postgraduates: 40–60 minutes). The programme can include movements of works and should show a wide diversity of character and style as well as evidence of technical accomplishment. The audition panel will select from this programme within the time limits available, but you may specify one work which you particularly wish to perform.

Piano Accompaniment

(postgraduates only) You should prepare a programme (minimum 20 minutes) of songs and/or instrumental works, and including a short, technically demanding solo work. Some tests of musicianship and keyboard skills may be given. Accompanists must bring their own soloist(s)—please contact the Registry at least three weeks in advance if you experience difficulties in arranging this.

Répétiteurs

You should coach your singers in two contrasted arias, and prepare a scene from a repertoire opera. A reasonable knowledge of at least two foreign languages is expected. See p.55 for general details.

The Teachers

Visiting Professors

Alexander Satz Hon ARAM
(Broadwood Visiting Professor of Piano)
Stephen Hough

Piano

Professor Christopher Elton FRAM
(Dederich Professor of Piano)
Sulamita Aronovsky
Ian Fountain Hon ARAM
Graeme Humphrey ARAM
Diana Ketler ARAM
Piers Lane BMus, Hon RAM
Joanna MacGregor FRAM
Professor Hamish Milne FRAM
Martin Roscoe Hon ARAM
Tanya Sarkissova Grad (Moscow State Cons.), Hon ARAM
Colin Stone
Kathryn Stott
Patsy Toh FRAM, 1e Prix Paris
Michael Young

Piano Accompaniment and Piano Ensemble Coaching

Clifford Benson Hon ARAM, ARCM
Julius Drake Hon RAM
Michael Dussek FRAM
Senior Tutor in Ensemble Piano
Iain Ledingham MA, FRAM, FRCO
Malcolm Martineau MA, Hon RAM
Andrew West ARAM

Composition and Contemporary Music

Head of Composition:
Professor Simon Bainbridge
FRCM, Hon RAM

Department Administrator:
Helen Thorp BA, Hon ARAM
Telephone 020 7873 7379
Email composition@ram.ac.uk

'One of the premier places to learn how to play or compose classical music and opera — jazz and media music, too'

Independent, April 2004

'I have to say that to be able to play with these young musicians, who are so incredibly attentive and so on the ball, was one of the most thrilling and chilling moments of my career'

Elton John, July 2004

Chris Brown (BMus)

'I came to the Academy primarily as a composer of commercial music. The new combined course has allowed me to write several media based compositions, and has also given me the opportunity to learn more about contemporary writing. Already this year I have written TV theme tunes for orchestra, a song for a jazz trio, a sextet and pieces for various wind ensembles. All of our finished work is performed to a high standard by Academy players.

Whatever instrument I'm writing for, I can always find players to try things out and help answer any questions I have — this is an invaluable part of studying at a conservatoire. The professors take an active interest in our work and represent a broad range of different styles within the industry. Their expertise is essential in preparation for the challenges we'll face in the real world.'

Illustrious Past Students
Craig Armstrong; Sir Richard Rodney Bennett; Sir Harrison Birtwistle; Ruth Byrchmore; Cornelius Cardew; Brian Ferneyhough; Nicholas Maw; Michael Nyman; Paul Patterson; Sir John Tavener; Augusta Read Thomas; and many more recent graduates, including Luke Bedford, Nimrod Borenstein, James Brett, Joe Duddell, Adam Gorb, Alwynne Pritchard, James Radford, Luis Tinoco and Philip Venables

Prof. Simon Bainbridge FRCM, Hon RAM
Large-scale pieces include works for the BBC Symphony Orchestra, BBC Philharmonic and London Sinfonietta. In 1997 he was awarded the Grawemeyer Prize for his orchestral work *Ad Ora Incerta*. Most other works are for mixed ensembles, with or without voice, and include pieces written for the Nash Ensemble, Fretwork and Birmingham Contemporary Music Group. His new work *Diptych* will be premièred by the BBC Symphony Orchestra in February 2007. Current projects include a work specially created for buildings designed by Daniel Libeskind. Head of Composition since 1999.

The Courses
Composition at the Academy has an international reputation centred on intensive project-based undergraduate (four-year BMus) and postgraduate (two-year MMus) programmes.

All work is rehearsed and recorded in regular workshops with instrumental and vocal students. Many opportunities arise for student compositions to be played by ensembles from chamber groups to orchestras, and commissions are offered to write for various events both within and outside the Academy.

Undergraduate BMus
The Academy's four-year undergraduate composition curriculum was redesigned in 2005 to reflect the broad vistas and challenges faced by today's music creator. It uniquely integrates the traditionally distinct areas of 'media' and 'concert' composition. Students receive a rigorous and comprehensive technical training whilst learning to apply their skills in a variety of contexts. From Year 3, students, in consultation with their professor, select from a series of course options including Writing to Picture.

A seminar series underpins all studies, featuring guest composers such as Michael Nyman and Simon Holt. The curriculum includes individual tutorials, workshops, weekly composition and analysis seminars, orchestration classes, Media Music Ensemble and Recording Workshop sessions, electronic techniques, business skills, Writing to Picture and a variety of electives, including conducting.

Postgraduate MMus
The MMus in composition is one of the Academy's most demanding programmes. See p.51 for details.

An international festival, in collaboration with the South Bank Centre celebrates prominent living composers. Composers recently featured include Berio, Kagel, Kurtág, Maxwell Davies and Pärt. Student works are performed throughout all festivals.

Your Audition
Your must send your portfolio to the Registry by 20th October 2006. See p.55 for general details.

Undergraduates (BMus)
You must send several examples of original work, including at least one large-scale orchestral/ensemble piece. Please supply recordings wherever possible.

Postgraduates (MMus)
You must send at least three pieces, including an orchestral work and another including solo voice(s) and/or chorus. Please supply recordings wherever possible. You should also submit two examples of your written work (in English).

The Teachers
Staff are all professional composers with a great variety of experience and skills. Other distinguished composers visit regularly.

Christopher Austin BA
Professor Simon Bainbridge FRCM, Hon RAM
Timothy Bowers DPhil, BMus, ARAM
James Brett BMus, LRAM
Christopher Brown MA, FRAM
Ruth Byrchmore MMus, BMus, ARAM
Gary Carpenter LRAM, ARCM
Philip Cashian DMus, BMus
Brian Elias
Ian MacPherson ARAM
Dominic Muldowney
Milton Mermikides BSc, BMus, OC
Antony Pitts BA
Matthew Taylor BA
Paul Westwood Hon ARAM

Visiting Professors
Craig Armstrong FRAM
Tod Machover
Professor Sir Peter Maxwell Davies

Manson Chair of Composition
Paul Patterson FRAM, FRSA

Recording Engineer
Kirsten Cowie BMus

2005–2006 Highlights
- **Workshops or performances of all music composed over the year, a total of more than 80 works**
- **Performances of student works at the Spitalfields Festival in London and Sounds New Festival in Canterbury**
- **'Hyperbow' project with Massachusetts Institute of Technology**
- **Undergraduate media showcase concert involving musical theatre and jazz performers**
- **Undergraduate student commissions in the British Music Information Centre's 'Cutting Edge' concert series**
- **A variety of education projects for which composition students worked in schools**
- **Concerts and discussions featuring the music of Martin Bresnick, Gerald Barry and Bent Sørensen**
- **Undergraduate recording sessions with a Studio Orchestra**
- **Workshops with the Academy's Symphony Orchestra and Manson Ensemble**
- **Collaborations with the London Sinfonietta, Bristol School of Animation, Royal National Theatre, BBC Singers, BBC Symphony Orchestra, Ballet Rambert, Mountview Academy of Theatre Arts and Centre for Young Musicians**

Jazz

Head of Jazz:
Gerard Presencer Hon ARAM

Jazz Administrator:
Fiona Bolton MSc
Telephone 020 7873 7320
Email jazz@ram.ac.uk

'you can see the stars of tomorrow at the Royal Academy of Music today'

Jazzwise, October 2004

Trish Clowes: Saxophone

'As a creative performer, as well as playing it's essential to step back and have time to think. At the Academy, you can take what you want from what's on offer, and so you can find the time to work out your own ideas and personal language.

But I've done a lot here which has had immediate results, too. My one-to-one lessons have been incredibly valuable. My quartet, which we formed here, has played at Ronnie Scott's and made two demos in the Academy's recording studio. I've played in a big band for Peter Erskine, and have rehearsed with Dave Holland. I'm taking the composition elective and so have written for classical performers too, including a work for combined string quartet and jazz quartet which we'll play in my third-year recital.

In the jazz department, I've had the freedom to do my own thing and develop my own musical personality, and that's the most important thing of all.'

Recent Student Successes

Prize-winners at Perrier Young Jazz Competition '97, '98, '99 and '01.

Gerard Presencer Hon ARAM
Trumpet soloist. In continual demand on the international circuit, Gerard has recorded and soloed with Chick Corea, Herbie Hancock, Ray Charles, Sting and James Brown. Winner of the British Jazz Awards trumpet category in 1995, 1997, 1999 and 2002. Professor of Trumpet at the Berlin Hochschule für Musik Hanns Eisler. Head of Jazz since 1999.

The Course
The Academy offers an ideal environment to learn and experiment with this extremely broad art form. There is a strong emphasis on performance with opportunities to play within the college and outside. The course benefits from small numbers, enabling each year to form a combo that will play together extensively. The interaction between players can therefore develop to an exciting degree, perhaps creating lifelong musical associations. Undeniably some of the finest jazz performers have been great composers too (from John Coltrane to Kenny Wheeler). We aim to continue this tradition with a full and varied course in composition and arranging—covering many aspects and forms of jazz music and possible applications within other genres. We aim that, by the time you graduate, you will have found your own creative voice and begun to develop this.

We bring in performers from the world jazz scene, as often as possible, to play with students. The course is committed to continual development in order to remain as vital as possible in this ever-changing art form.

The department runs a four-year BMus programme, a nine-month Postgraduate Diploma and a 1–2 year MMus programme, and a new two year Jazz Performance Diploma: a two-year vocational qualification for talented students who do not wish to study for four years.

Your Audition
Detailed audition requirements are available at www.ram.ac.uk and from the Registry. You will be required to demonstrate proficiency in your chosen idiom(s), including instrumental technique, improvisation, sight reading and ability to relate to an accompanying group (provided from current students). See p.55 for general details.

The Teachers

Trumpet
Gerard Presencer | John Barclay
Nick Smart | Chris Batchelor

Trombone
Mark Bassey

Tuba
Oren Marshall

Saxophone
Martin Speake LTCL, FTCL
Julian Argüelles | Iain Ballamy
Andy Panayi | Tim Garland
Julian Siegel | Jean Toussaint

Piano
Tom Cawley | Nick Weldon
Nikki Iles

Guitar
Phil Robson | Ed Speight
Milton Mermikides | Mike Outram

Drum Kit
Martin France
Trevor Tomkins Hon ARAM

Vibes
Anthony Kerr

Voice
Anita Wardell | Kathleen Willison

Bass (electric and acoustic)
Jeremy Brown | Jeff Clyne Hon ARAM
Michael Mondesir | Laurence Cottle
Steve Watts | Paul Westwood
Robin Mullarkey

Flute
Andy Panayi

Small Ensembles
Tutors reflect the diversity of the jazz scene and recently have included Hans Koller, Billy Jenkins, Gilad Atzmon, Sebastiaan Cornelissen and Mark Sanders.

Composition
Peter Churchill
John Thomas MMus, GTCL
Tom Cawley BMus (Transcription)

Computer Techniques
Milton Mermikides
Harvey Gough

Visiting Composers
Various including Django Bates, Julian Argüelles, Hans Koller, Robert Mitchell and Stan Tracey

World Rhythms
Barak Schmool MA, GRSM, LRAM

History
Jeff Clyne Hon ARAM
Keith Nichols GGSM, Hon ARAM
Martin Speake LTCL, FTCL
Trevor Tomkins Hon ARAM

Associate Jazz Artists
John Taylor | Karl-Heinz Miklin
John Surman | Michael Gibbs
Ronan Guilfoyle | John Abercrombie
Bernard Purdie

2005–2006 Highlights
- **Workshops with Jerry Bergonzi, Jeff 'Tain' Watts, Seamus Blake, Neal Wilkinson and David Friesen**
- **Three-day masterclass and performance workshop with Dave Holland**
- **Big Band project with Peter Erskine**
- **Rare public performance of Tubby Hayes Big Band music featuring Peter King**
- **Atomic Mr Basie directed by Keith Nichols**
- **Appearance at London Jazz Festival**
- **Showcase evening at Ronnie Scott's**

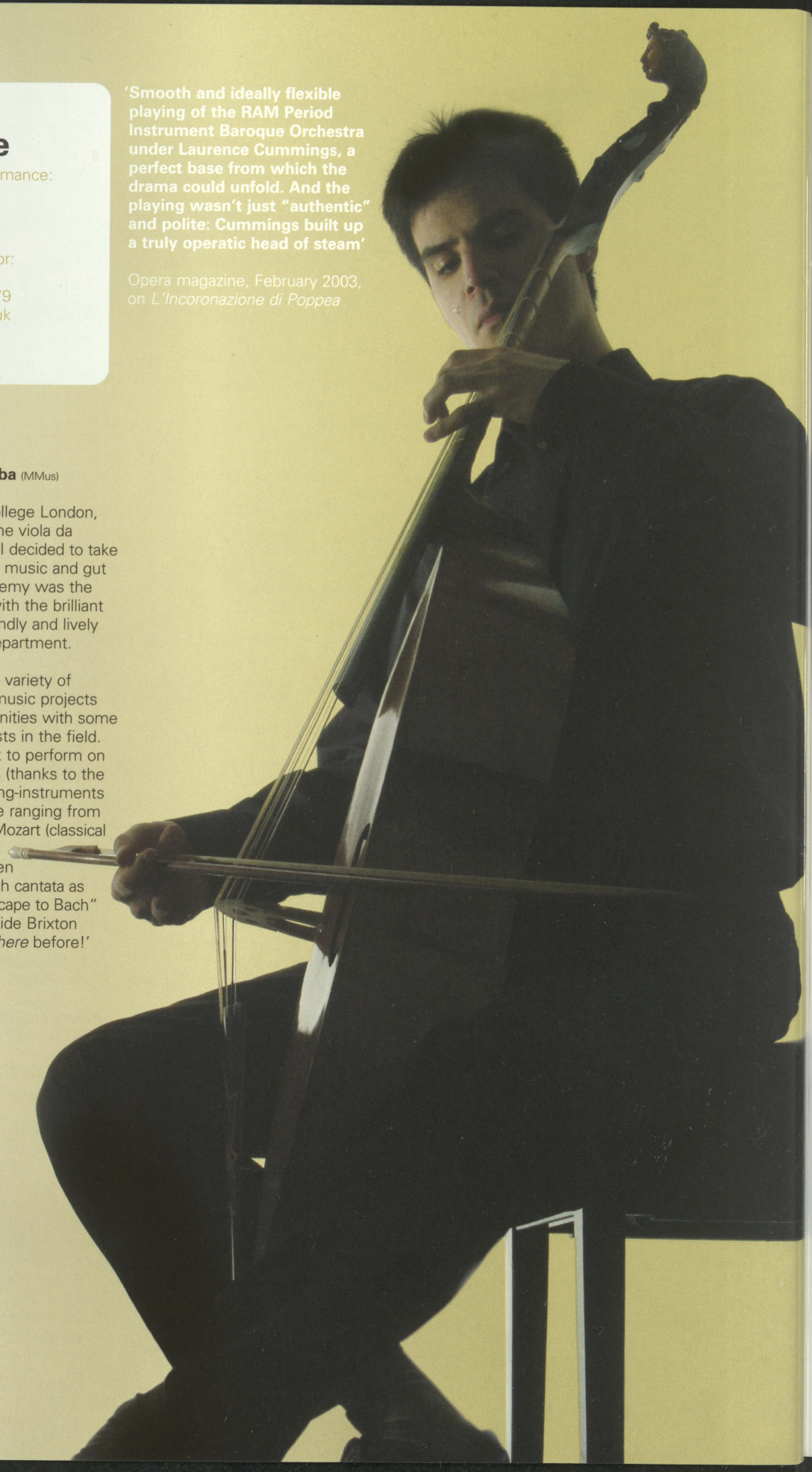
Historical Performance

Head of Historical Performance:
Laurence Cummings
MA, ARCM, FRCO, Hon RAM

Historical Performance Department Administrator:
Helen Thorp BA, Hon ARAM
Telephone 020 7873 7379
Email historical@ram.ac.uk

'Smooth and ideally flexible playing of the RAM Period Instrument Baroque Orchestra under Laurence Cummings, a perfect base from which the drama could unfold. And the playing wasn't just "authentic" and polite: Cummings built up a truly operatic head of steam'

Opera magazine, February 2003, on *L'Incoronazione di Poppea*



Viktor Toepelmann:
Cello and Viola da Gamba (MMus)

'I read music at King's College London, where I started playing the viola da gamba. After graduation, I decided to take my fascination with early music and gut strings further. The Academy was the obvious place to go to, with the brilliant teachers and its very friendly and lively historical performance department.

The course offers a huge variety of orchestral and chamber-music projects and performance opportunities with some of the most inspiring artists in the field. During the last year, I got to perform on five different instruments (thanks to the amazing collection of string-instruments housed here) in repertoire ranging from Gibbons (viol consort) to Mozart (classical orchestra). A particular highlight has certainly been the performance of a Bach cantata as part of BBC Radio 3's "Escape to Bach" festival last Christmas inside Brixton Prison—I'd never been *there* before!'

Past Students
Elizabeth Kenny ('90), lute
Ashley Solomon ('91), recorder
Katherine McGillivray ('94), viola
Alison McGillivray ('95), cello
Matthew Wadsworth ('97), lute
Rodolfo Richter ('99), violin
Richard Sweeney ('01), lute
Quint-Essential Cornets & Sackbuts
Joseph Crouch ('00), cello
Sarah McMahon ('01), cello
Sarah Moffatt ('02), violin
Huw Daniel ('03), violin
Alfonso Leal Del Ojo ('04), viola

Laurence Cummings
MA, ARCM, FRCO, Hon RAM
Studied at Oxford University and the Royal College of Music. Has played harpsichord and organ continuo with many leading period instrument groups, including Les Arts Florissants, The Sixteen Choir, Gabrieli Consort and Orchestra of the Age of Enlightenment. Has conducted at English National Opera and Glyndebourne. As a soloist has recorded the harpsichord music of Louis and François Couperin. Musical Director of London Handel Orchestra and Tilford Bach Society. Trustee of Handel House Museum. Head of Historical Performance since 1997.

The Course
Historical Performance at the Academy offers intensive training in all aspects of historically-informed interpretation. Specialist training is combined with an involvement in mainstream Academy life, expanding performance possibilities for 'traditional' and 'modern' instrumentalists and singers alike. Principal-study tuition is provided on 'period' instruments, and contemporary players are also encouraged to learn an equivalent period instrument. For singers, interpretation classes, coaching and performance opportunities are available in earlier repertoire.

Two baroque orchestras—one a period instrument ensemble, the other a modern instrument group which performs in a style appropriate to its repertoire—regularly rehearse and perform.

The Brass and Vocal departments frequently perform with period instruments. Classes in specialised areas of performance practice (including national styles, tuning systems, ornamentation, compositional techniques, continuo disciplines and dance) are offered by teachers who are active as soloists and in leading period instrument ensembles.

The faculty has close links with the Handel House Museum, and often presents concerts there.

The Academy is custodian to a fine collection of instruments that have been restored for period performance, including violins by Stainer, Jacobs and Klotz, which are available for students. The Becket Collection, an important orchestra of classical instruments made in Britain during the mid-to-late 18th and early 19th centuries, is used both for orchestral projects and for chamber music. The Academy also boasts a comprehensive library of rare manuscripts and editions.

Mainstream students are actively encouraged to take up Historical performance as a second study.

Resources include a fine collection of original instruments and modern copies, which are available for student use, and a comprehensive library of rare manuscripts and editions. The Becket Collection of period instruments has been kindly loaned to the Academy by Elise Becket Smith.

Your Audition
Two or three contrasting pieces of your own choice. A harpsichord tuned to A=415 or A=440 is available at London auditions. See p.55 for general details.

The Teachers
Consultant Visiting Professor
Christopher Hogwood CBE, Hon RAM

Strings
Pavlo Beznosiuk AGSM (baroque violin)
Nicolette Moonen (baroque violin)
Simon Standage MA (baroque violin)
Katherine McGillivray (baroque viola)
Jonathan Manson AM (baroque cello and viola da gamba)
Jennifer Ward Clarke Hon ARAM (baroque cello)
Richard Campbell (viola da gamba and violone)
Chi-Chi Nwanoku MBE, FRAM (baroque double bass)
Elizabeth Kenny MA, ARAM (lute and theorbo)
Visiting Professor of Strings
Monica Huggett FRAM (baroque violin)

Voice
Paul Esswood Hon RAM
Ian Partridge CBE, Hon RAM, LGSM

Woodwind
Peter Holtslag Hon ARAM (recorder)
Daniel Brüggen (recorder)
Lisa Beznosiuk Hon RCM (baroque flute)
Keith Puddy FRAM, FTCL (modern and classical clarinet)
Katharina Spreckelsen ARCM (baroque oboe)
Andrew Watts (baroque bassoon)

Brass
Andrew Clark Hon ARAM, GGSM (natural horn)
Robert Farley Hon ARAM (natural trumpet and cornetto)
Iaan Wilson ARAM, FTCL (natural trumpet and cornetto)
Susan Addison (early trombone)
Stephen Wick (serpent, ophicleide)
Visiting Professors of Brass
Anthony Halstead (natural horn)
Jeremy West (cornetto)

Historical Keyboards
Virginia Black FRAM (harpsichord)
Carole Cerasi (harpsichord and fortepiano)
Terence Charlston MA, MMus, ARAM, FRCO (harpsichord and basso continuo)
Laurence Cummings MA, ARCM, Hon RAM, FRCO (harpsichord and basso continuo)
Visiting Professors of Keyboards
Kenneth Gilbert Hon RAM (harpsichord)
Andreas Staier

2005–2006 Highlights
- **PIBO at Tilford Bach Festival**
- **French Baroque project at Sutton House and Hatchlands Park, directed by Lisa Beznosiuk**
- **Becket Ensemble directed by Margaret Faultless**
- **PIBO with Simon Standage**
- **PIBO performance of Handel's L'Allegro at Spitalfields Festival, directed by William Christie**
- **Masterclasses with Alison McGillivray, James Johnstone, Jed Wentz and Catherine Mackintosh**
- **Chamber project with Jonathan Manson**
- **Baroque Dance with Mary Collins**
- **Ongoing collaboration with the Orchestra of the Age of Enlightenment**
- **Performances in BBC Radio 3's Bach Christmas**

Musical Theatre

Head of Musical Theatre:
Mary Hammond FRAM, LRAM

Musical Theatre Administrator:
Juleka Nwankwo
Telephone 020 7873 7483
Email mth@ram.ac.uk

Andrew Gowland

'It was a hard choice, coming back to education after having worked for two years. I knew, however, that my previous training and experience as an actor had not entirely prepared me for the versatility demanded in the professional world of musical theatre. I needed the Academy's particular expert tuition and guidance.

I needn't have worried about 'going back to school'—the Academy is no school! It's a centre of excellence where talented people come to work and grow with each other in a vibrant, and encouraging environment. The musical theatre department is run more like a theatre company, where everybody is an individual. The teaching merits the high esteem in which the course is held in the industry. The encouragement is constant but uncompromising, the routine relentless but incredibly rewarding.

The musical theatre course at the Academy? The best choice I've ever made. I know that my fellow-students will be with me, as friends and work colleagues, as we all move on to rewarding careers.'

'This was easily the most enjoyable and most satisfying live performance I've seen from Elton John... the Orchestra and Choir of the Royal Academy of Music added drama, depth and sheer spectacle to this sumptuous show'

Daily Telegraph, December 2002

I feel a bit like I've been stripped down, taken to pieces, given a thorough going-over and put back together again in an effective working order. Nothing's really new, it just works much, much better now.'

Chris Vincent, recent student

Recent Student Successes
Recent graduates have appeared in West End productions of *The Woman in White, My Fair Lady, Jerry Springer the Opera, Mamma Mia, Phantom, Les Miserables, Fame, South Pacific, Jumpers, High Society, Peter Pan, The Pirates of Penzance, Bombay Dreams* and *Our House*, and in tours of *Jekyll and Hyde, The Full Monty, Beauty and the Beast, Spend, Spend, Spend, Sunset Boulevard, The Rocky Horror Show, Whistle Down the Wind, La Belle Helene* and *Zip*.

Mary Hammond FRAM, LRAM
Graduated from the Royal Academy of Music in both singing and piano. Singing career has included a wide range of genres, from Covent Garden to rock operas. Also experienced in theatre, TV, radio and recording. Works as a vocal coach and consultant to Cameron Mackintosh Ltd, the Really Useful Group, the Royal National Theatre and other West End managements, and with pop bands and TV personalities. Recent Executive of the British Voice Association and on the Board of the Actors' Centre.

The Course
Contemporary musical theatre demands versatile performers of a high musical and vocal standard, with strong dramatic and verbal ability, together with dance and movement skills. The Academy's intensive one-year course trains postgraduate (or equivalent) students pursuing a career in musical theatre. It aims to provide a direct link into the profession, from theoretical class work via practical opportunities.

Students have individual singing lessons, repertoire coaching and spoken word tutorials, as well as classes in voice and the spoken word, extended vocal techniques, dance (including jazz and tap), movement, acting, singing, improvisation, history of musical theatre, musicality, audition classes and project work. Students also take part in masterclasses and workshops with visiting professionals, and in internal competitions.

For further information—including audition details, a separate prospectus and application forms—please see www.ram.ac.uk/mth or contact the Musical Theatre office.

Musical Director and/or Repetiteur Course
This Course is structured according to individual needs and experience, and is intended to operate alongside, and in tandem with, the Musical Theatre Course. Contact the Musical Theatre Department to arrange a meeting to discuss the details of any application.

The Teachers
Mary Hammond FRAM, LRAM (Head of Musical Theatre, teaching Integration of Acting and Singing)
Karen Rabinowitz Hon ARAM (Course Leader, Director, teaching Acting, Movement and Tap)
Anne-Marie Speed MA (Voice Studies), CSSD, ADVS, Hon ARAM, Licensed Estill Voice Craft Practitioner (Spoken Voice)
George Hall Hon ARAM (Director, teaching Acting and Musical Theatre History)
John Jones BA, Hon ARAM (Director)
Julie Armstrong Hon ARAM (Dance)
Stephen Hill FLCM, ARCM (Choral Director)
Andrew Friesner Hon ARAM, GMus RNCM (Musicality)

Visiting Teachers
Illustrious Guest Directors, Musical Directors and Choreographers are employed for specific projects, and have recently included:

Julian Bigg Guest Musical Director
Peter Cregeen Television Director
Jo Davies Guest Director
Michael Ferguson Television Director
Craig Horwood Guest Choreographer
Martin Koch Guest Musical Director
Martin Lowe Guest Musical Director
Andrew Neil Guest Director
Matt Ryan Guest Director
David Shrubsole Guest Musical Director and Coach
Nick Skillbeck Guest Musical Director
Tony Slattery Visiting Lecturer
Nicola Treherne Visiting Choreographer
Mark Warman Guest Musical Director
Douglas Whyte Guest Musical Director

Panel of Advisors
John Caird, Howard Goodall, Howard Harrison, Charles Hart, James Holmes, Nicholas Hytner, Martin Koch, Christopher Legge, Julia MacKenzie Hon RAM, Andrew Neil, Dame Diana Rigg, Matt Ryan, Tony Slattery, Richard Toeman, David White

Singing Teachers
Ross Campbell ARCM, Dip RCM (Perf)
Graham Godfrey
Ann James BA, LRAM, Hon RAM
Penelope MacKay AGSM, Hon ARAM
Howard Milner MA, ARCM, FRSA
Gareth Roberts ARAM, GRSM, LRAM
Maureen Scott EVTS

Vocal Coaches include:
Stephen Hill FLCM, ARCM, Hon ARAM
Bruce Ogston FTCL (Piano and Singing)
Dane Preece BA, ARCM, LGSM, Hon BC
Andrew Friesner GMus, RNCM
Stuart Barr MA, MPhil, DipRCM
Mark Etherington BA
David White

2005–2006 Highlights
- **Concerts and recordings in a great variety of styles**
- **Showcases for agents and casting directors**
- **Major productions including *Nine, A Man of No Importance* and a cabaret**
- **Concerts in London with Jason Robert Brown**
- **Masterclasses with Philip Quast, Julia McKenzie, Jason Robert Brown, Matthew Ryan, Nina Finburgh and David White**

Woodwind

Head of Woodwind:
Keith Bragg Hon RAM, AGSM

Woodwind Department Administrator:
Fiona Bolton MSc
Telephone 020 7873 7320
Email woodwind@ram.ac.uk

'The Royal Academy of Music Symphonic Winds are a very impressive ensemble indeed, both in their ability to blend and in secure solo individuality. I don't know of a finer performance on disc, and I enjoyed it enormously'

Gramophone, October 2004

Chris Cooper: Bassoon (BMus)

'The variety here has been fantastic: two teachers for modern bassoon as well as contra, baroque and classical performance with principals from the OAE. I've played for world-famous conductors in both modern and period orchestras, and in some memorable chamber performances too. The department as a whole is very supportive, and of course being in London offers many opportunities.

I didn't come to the Academy by the conventional route, which I think has helped to focus my mind now that I am here. First I started at Oxford, but soon realised that I wanted to devote much more time to performance. I took a late audition here, and worked in the 'real world' for the rest of the year. I plan to stay here as a postgraduate next year, as well as promoting my ensemble and starting a reed-making business—you need to manage a portfolio career these days.

Recent Student Successes
Recent graduates play with Berlin Philharmonic, BBC orchestras, City of Birmingham SO, English National Opera, Gothenburg Opera, Hong Kong Phil, Iceland Symphony Orchestra, London Symphony Orchestra, Royal Concertgebouw, Amsterdam Royal Philharmonic, Royal Swedish Opera and others. Ensembles include Galliard and Mobius.

Keith Bragg Hon ARAM, AGSM
Studied with Judith Pearce, then William Bennett at the Guildhall School of Music and in Paris with Maxence Larrieu. Principal Piccolo of the Philharmonia Orchestra since 1982, and Chairman of the Philharmonia from 1990 to 2005, he has performed with all the major London orchestras.

A founder member of the Elysian Wind Quintet, the leading British ensemble of its kind for over twenty years, which performed at major festivals all over Europe and developed a formidable reputation in contemporary music.

Professor of Piccolo since 1992 and Head of Woodwind since 2002.

The Courses
The Woodwind Faculty provides a thorough and broad-based training in all significant aspects of preparation for entry to the music profession. Teamwork is a key element in the department and students are free to work with more than one professor. Because the approach to instrumental teaching is broadly similar, there is little or no danger of contradiction and confusion.
Individual lessons for Principal Study and related instruments are complemented by intensive training in orchestral studies, art of teaching, reed-making and basic instrument maintenance. There are fifteen classes each year where students are led by one of a team of eminent soloists, which gives an opportunity to experiment and to explore communication skills in performance.

Chamber music for wind and for mixed ensemble is a major part of the department's programme. Concerts are frequent; all ensemble work is coached and the standard of performance is very high.

Recent masterclasses have been given by William Bennett, Roger Birnstingl, Henri Bok, Robert Dick, Paul Goodwin, Ingo Goretzki, Michael Heitzler, Eckhart Hübner, Maxence Larrieu, Andrew Marriner, Sabine Meyer, Frank Nolan, Alexei Ogrintchouk, Antony Pay, John Price, Helen Simons, Christian Wetzel and Dominik Wollenweber.

Your Audition
Two contrasting pieces of your own choice. A good knowledge of scales and arpeggios is expected. Sight-reading may be given. See p.55 for general details.

The Teachers

Flute
William Bennett OBE, Hon RAM
(International Soloist; Principal, English Chamber Orchestra)
Keith Bragg Hon RAM, AGSM (piccolo)
(Principal Piccolo, Philharmonia)
Michael Cox (Principal, BBC Symphony Orchestra)
Kate Hill Hon ARAM (Principal, Britten Sinfonia and Co-Principal, English Chamber Orchestra)
Karen Jones GSMD (Principal, City of London Sinfonia)
Patricia Morris (piccolo) (former Principal Piccolo, BBC Symphony Orchestra)
Clare Southworth GRNCM, PPRNCM, Hon ARAM
(International Soloist and Tutor)

Oboe
Geoffrey Browne (cor anglais) (English National Opera)
Christopher Cowie (Principal Oboe, Philharmonia)
Tess Miller ARCM, Hon RAM
(oboe and Alexander Technique) (Former Principal, London Bach Orchestra and Orchestra of St John's, Smith's Square)
Celia Nicklin FRAM (Principal, London Mozart Players)
Melanie Ragge MA, MPhil, Dip RCM, Hon ARAM, LRAM (New London Chamber Ensemble)

Visiting Professor of Oboe
Alexei Ogrintchouk
(Principal, Royal Concertgebouw Orchestra)

Clarinet
Richard Addison FRAM (Principal E flat and Bass, Royal Philharmonic Orchestra)
Michael Collins (International Soloist and Director, London Winds)
Timothy Lines Hon ARAM (Principal Clarinet and Principal E flat clarinet, London Symphony Orchestra)
Angela Malsbury Hon RAM
(Principal, London Mozart Players)
Keith Puddy FRAM, FTCL
(Principal, New Queen's Hall Orchestra)
Nicholas Rodwell ARCM, Hon ARAM
(Principal, Royal Opera House, Covent Garden)
Mark van de Wiel MA, ARCM
(Principal, Philharmonia Orchestra and London Sinfonietta)

Visiting Professor of Clarinet
Andrew Marriner (Principal, London Symphony Orchestra and Academy of St Martin-in-the-Fields)

Saxophone
Richard Addison FRAM
(Principal, Royal Philharmonic Orchestra)

Bassoon
David Chatterton Hon ARAM, AGSM, Cert Ed (contra-bassoon) (Principal, Royal Philharmonic Orchestra)
Gareth Newman BMus, LRAM, Hon ARAM (Principal, London Mozart Players and New Queen's Hall Orchestra)
John Orford Hon RAM, ARMCM
(Principal, London Sinfonietta)

LRAM (Art of Teaching)
Janet Way

2005–2006 Highlights
- **Performances of significant chamber works given with members of the woodwind faculty, both at the Academy and in professional venues outside**
- **Performances of works for large ensemble**
- **Release of Symphonic Wind's second CD, featuring large-scale ensemble works by Messiaen, Stravinsky and Strauss**

Brass

Artistic Director and
Head of Brass:
Professor James Watson FRAM

Brass Department Administrator:
Fiona Bolton MSc
Telephone 020 7873 7320
Email brass@ram.ac.uk

'For the Royal Academy Soloists, conducted by James Watson, no sonority or dynamic jolt could be too extreme: they are obviously primed for anything, including Judgment Day.'

The Times, November 2004

Kira Doherty: Horn (MMus)
'When I first started my postgraduate studies at the Academy, I was struck by how compact and intimate the place was. You get to know all the students and teachers in such a short time and before you know it, it starts feeling less like a college and more like a second home. For me, having that friendliness and support coupled with an extremely high level of performance has made for such a great atmosphere in which to develop and progress.

In the brass department, we get lots of the top players in town coming in to give masterclasses and hold auditions. As a result, quite a few of us get professional work in and around London when we're still students. You get given so many opportunities here and receive such a good preparation for working in the profession; I can't imagine myself being anywhere else.'

Professor James Watson FRAM
James Watson has held principal trumpet posts with the Royal Philharmonic Orchestra, Royal Opera House and London Sinfonietta. International chamber music work has included the Nash Ensemble and leading the world-famous Philip Jones Brass Ensemble. He is particularly active in film and television and has recorded with pop legends Elton John, Paul McCartney and Peter Gabriel. His conducting positions have included Artistic Director of the Black Dyke Mills Band, 1992–2000. James was Artistic Director of the National Youth Brass Band of Wales for six years and is Vice-President of the National Youth Wind Orchestra of Great Britain. Head of Brass since 2001.

The Courses
In recent years the Academy's Brass Faculty has established itself as one of the foremost in the world. The Academy's distinguished resident and visiting teachers of brass are active at the highest professional level, and include principal players with London's leading orchestras and world-renowned solo performers. Students are thus kept in close touch with professional developments and opportunities.

Orchestral and ensemble playing are central to the curriculum, and the Academy expects students to investigate all periods of performance technique, from historical performance to contemporary idioms.

As well as orchestral and chamber concerts, regular rehearsals, sectionals and chamber ensembles are led by distinguished performers from both inside and outside the Academy. Eminent visitors include Canadian Brass, Joseph Allesi, Kenneth Amis, Ronald Barron, Leonard Candelaria, Hakan Hardenberger, John Kenny, David Krauss, Christian Lindberg, Don Lucas, Eric Ruske, Guy Touvron, the Transatlantic Horn Quartet and Radovan Vlatkovic.

A CD of symphonic brass music, directed by John Wallace and James Watson, was released in 2002.

Recent Student Successes

Recent graduates play with BBC orchestras, Birmingham Royal Ballet, City of Birmingham Symphony, English Chamber Orchestra, Hallé, London Symphony, Netherlands Radio Philharmonic, Philharmonia, Royal Liverpool Philharmonic, Royal Philharmonic, Scottish Opera.
Ensembles include Onyx, Karelia and QuintEssential.

Your Audition
A free-choice programme of 10–15 minutes; one of the works should be an original composition for the instrument. See p.55 for general details.

The Teachers

Horn
Michael Thompson FRAM
(Aubrey Brain Chair, International Soloist)
Richard Watkins FRAM
(Dennis Brain Chair, International Soloist)

Visiting Professors of Horn
Richard Clews FRAM (Principal, Royal Opera House)
David Pyatt (Principal, LSO)

Trumpet
Mark David LRAM, Hon ARAM (Principal, Philharmonia)
Robert Farley Hon ARAM (Principal, Hanover Band)
Rod Franks (Principal Trumpet, LSO)
Howard Snell FRAM (former Principal, LSO)
Derek Watkins (leading session player)
Professor James Watson FRAM

Commercial Brass Consultant
Derek Watkins (leading session player)

Tenor Trombone
Ian Bousfield Hon ARAM
(Principal, Vienna Philharmonic Orchestra)
Dudley Bright Hon ARAM (Principal, LSO)
Denis Wick FRAM (former Principal, LSO)

Bass Trombone
Robert Hughes FRAM (LSO)
Keith McNicoll (Principal, Royal Opera House)

Tuba
Patrick Harrild Hon RAM (Principal, LSO)
Oren Marshall

Euphonium and Bass Trumpet
James Maynard (LSO)

Historical Brass Instruments
Andrew Clark GGSM, Hon ARAM Natural Horn
(Principal, Orchestra of the Age of Enlightenment, Amsterdam Baroque Orchestra
Robert Farley Hon ARAM
Natural Trumpet and Cornetto
(Principal, Hanover Band)
John Hutchins LRAM (natural trumpet)
Patrick Jackman Sackbut and Early Trombone
(Orchestra of the Age of Enlightenment, Gabrieli Consort)
Stephen Wick Serpent and Ophicleide
(London Gabrieli Brass)

LRAM (Art of Teaching)
Howard Snell FRAM
Adam Wright BMus, LRAM

2005–2006 Highlights
- **Masterclasses with Canadian Brass, Ian Bousfield, Richard Clews, Thomas Jöbstl and David Pyatt**
- **Classes with Roger Argente, Rod Franks, Nigel Gomm, Nicholas Korth, Martin Owen and Helen Vollam**
- **Recording of Symphonic Wind CD**
- **Performance on natural trumpets at the London Handel Festival**
- **Big Band concert at the Spitalfields Festival**
- **'Big Fat Brass' project with Derek Watkins**
- **'Première' Brass and Symphonic Brass concerts**
- **Brass Soloists concerts at Charterhouse and Faversham, with outreach work with local children**
- **Trombone Choir performances at Wells Cathedral School and London's Regent Hall, and outreach projects in schools across the UK**
- **Collaborative scheme with the London Symphony Orchestra**

Timpani and Percussion

Head of Timpani and Percussion:
Neil Percy Dip RCM, ARCM, Hon ARAM

Timpani and Percussion
Department Administrator:
Fiona Bolton MSc
Telephone 020 7873 7320
Email percussion@ram.ac.uk

'some outstandingly characterful woodwind solos and virtuoso percussion playing ... this was a highly disciplined performance of a challenging continuous span of music'

The Guardian, September 2005

Helen Yates (BMus)

'The Academy became my first choice after I attended the open day, which gave a good impression of the atmosphere here — a mixture of hard work with a lot of fun!

I have regular lessons on all styles of percussion, and all the professors are leading musicians in their field. I've gained invaluable performance experience in Academy orchestras and ensembles. I have played alongside professionals in the LSO scheme and in recitals with Keiko Abe and Colin Currie. I've also played professionally on an LSO tour to the Canaries and played timpani in the Academy/Juilliard orchestra at the 2005 Proms, conducted by Sir Colin Davis. I've leaned a lot from so many different people, but masterclasses with Peter Erskine and Alan Cumberland stick out, as well as termly lessons with Colin Currie and Eric Sammut.

I've also studied for the LRAM teaching diploma and for an advanced course in French at King's College London. The Academy offers a fantastic course, full of amazing opportunities and with excellent facilities, which is preparing me well for professional life.'

Past Students
Evelyn Glennie OBE ('85)
Makoto Nakura ('93)
Colin Currie ('98)
Simon Lowden ('01)

Academy percussion alumni perform regularly as orchestral and session players all over the world.

Neil Percy Dip RCM, ARCM, Hon ARAM
Principal Percussionist with the London Symphony Orchestra, Neil studied at Chetham's School of Music, and jazz and composition at Eastman School of Music before continuing his studies at the Royal College of Music. He won the Bronze Medal in the first Shell/LSO scholarship for Timpani and Percussion. As a player he has worked closely with many artists and conductors including Pierre Boulez, André Previn, Elvis Costello and John Williams, and as a soloist with Steve Reich, Ravi Shankar, Kent Nagano and Elgar Howarth. As a clinician and educator he has given masterclasses in Europe, the USA and Asia, and has coached many leading youth orchestras including the PMF, National Musicians Symphony and National Youth Orchestras. Head of Department since 2000.

The Course
The Timpani and Percussion Department has a worldwide reputation for its provision for students, and for its training in the multi-faceted world of timpani and percussion. The members of staff include principal players with London's leading orchestras, international soloists, and leading session musicians, all of whom are active in music making of the highest professional standard.

Orchestral training on timpani and percussion instruments is the core component, and the Academy's range of orchestras and ensembles, together with its extensive range of quality instruments and practice facilities, present outstanding opportunities.

Timpani and Percussion lessons are complemented by regular faculty activities such as repertoire, performance classes and masterclasses, together with chamber music coaching for percussion ensembles and mallet groups. Areas of related study include classes in Latin American and Ethnic percussion and drumset, emphasising rhythmic awareness and movement, in both solo and ensemble situations.

The Academy has an extensive provision for marimba and solo percussion. Regular masterclasses from many of the world's leading tuned percussion specialists offer excellent opportunities for the aspiring tuned percussion student. Recent visitors have included Keiko Abe, She-e Wu and Juanjo Guillem.

Eminent soloists, orchestral principals and ensemble leaders are regular visitors to the Academy, and masterclasses have been given by Airto, Birger Sulsbruck, Evelyn Glennie, Oladum Ensemble (Brazil), Anthony Kerr, Christopher Lamb (Principal Percussion, New York Philharmonic), Rainer Seegers (Principal Timpani, Berlin Philharmonic) Peter Erskine, Joe Locke and Marinus Komst

Students are eligible for the Academy's annual Zildjian Cymbal Prizes. First prize is $2,000 and second prize is a visit to Zildjian International in the UK, to select cymbals of their choice.

The Royal Academy of Music is grateful for the generous support of Zildjian Cymbals and Yamaha-Kemble UK.

Your Audition
Detailed requirements are available at www.ram.ac.uk and from the Registry. Postgraduate students may opt to study timpani only or percussion only.
See p.55 for general details.

The Teachers

Professors of Timpani
Simon Carrington GRSM, ARCM, Hon ARAM
(Principal Timpani, London Philharmonic Orchestra)
David Searcy (former Principal Timpani, La Scala Milan)

Professor of Baroque Timpani
Benedict Hoffnung ARAM
(Principal Timpani, London Mozart Players)

Professors of Percussion
Neil Percy Dip RCM, ARCM, Hon ARAM
(Principal Percussion, London Symphony Orchestra)
Simon Carrington GRSM, ARCM Hon ARAM
(Principal Timpani, London Philharmonic Orchestra)
Stephen Quigley ARAM
(Principal Percussion, Royal Philharmonic Orchestra)
Andrew Barclay (Co-principal Percussion, London Philharmonic Orchestra)

Professor of Solo Repertoire and Concerti
Colin Currie (international soloist)

Professor of Marimba
Eric Sammut (international soloist)

Professors of Drum Set, Latin American and Ethnic Percussion
Paul Clarvis Hon ARAM
(international soloist and recording artist)
David Hassell Hon ARAM
(session musician and renowned clinician; Principal Timpani, Royal Concertegouw Orchestra)

International Drum Set Consultant
Peter Erskine
(international soloist and recording artist)

2005–2006 Highlights
- **Masterclasses given by Evelyn Glennie, Alan Cumberland, Marinus Komst and Phillipe Spiesser**
- **Inaugural Solo Recital by new professor Eric Sammut with students of the Timpani and Percussion Department**
- **Recital given by Peter Erskine with members of the jazz and timpani and percussion departments**

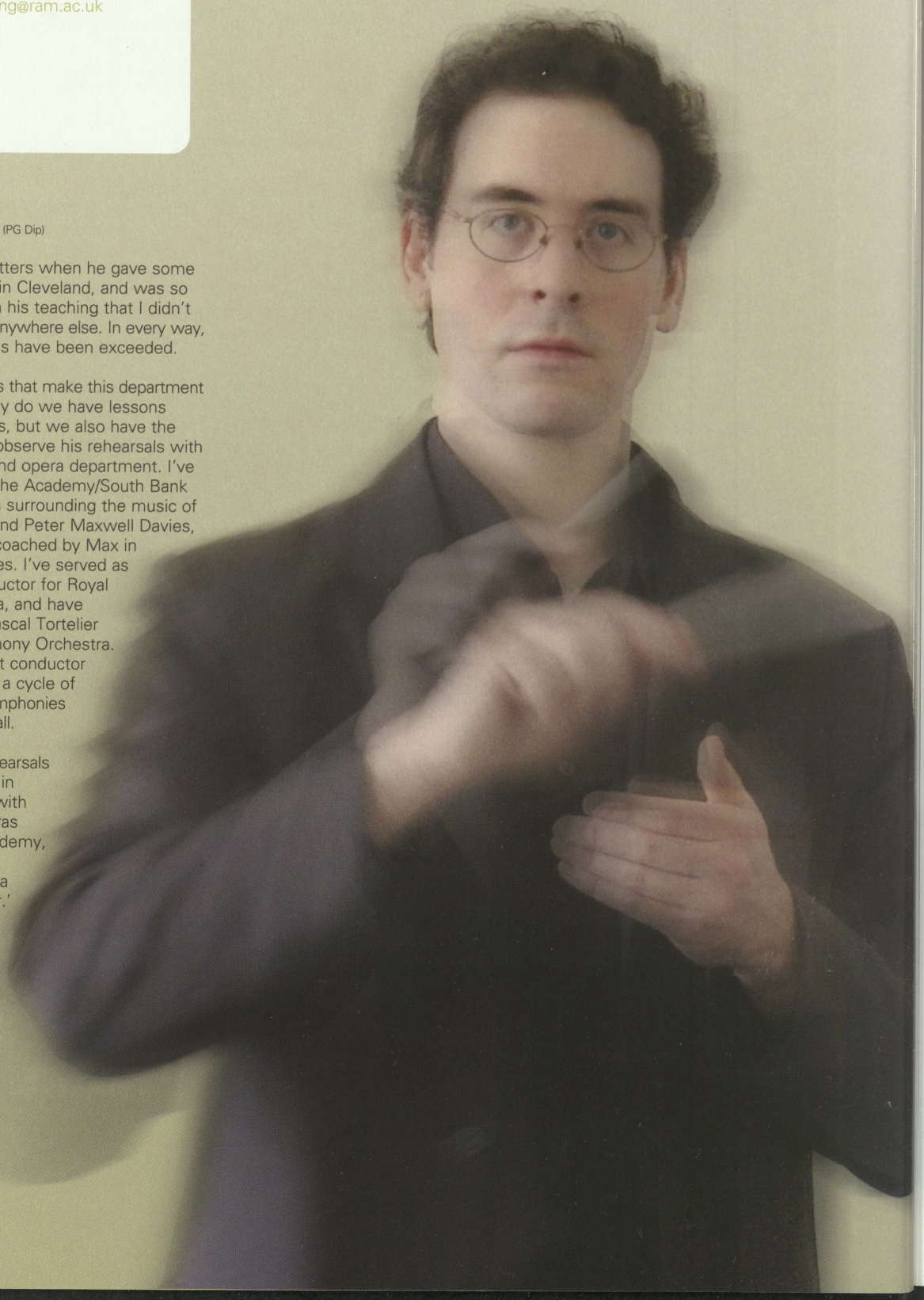
Conducting

Head of Conducting:
Colin Metters Hon RAM

Administrator:
Liz Williams BMus, Hon ARAM
Telephone 020 7873 7326
Email conducting@ram.ac.uk

'People are friendly with it too, but make no mistake, this isn't an artsy institution but a training ground for the cut-throat classical music biz. Okay, it's a bit artsy.'

Push independent university guide, 2005



Robert Tuohy: (PG Dip)

'I met Colin Metters when he gave some masterclasses in Cleveland, and was so impressed with his teaching that I didn't apply to study anywhere else. In every way, my expectations have been exceeded.

It's all the extras that make this department special. Not only do we have lessons with Colin Davis, but we also have the opportunity to observe his rehearsals with the orchestra and opera department. I've participated in the Academy/South Bank Centre festivals surrounding the music of Luciano Berio and Peter Maxwell Davies, and was even coached by Max in two of his pieces. I've served as Assistant Conductor for Royal Academy Opera, and have assisted Yan Pascal Tortelier with the Symphony Orchestra. Another student conductor and I organised a cycle of Schumann's symphonies in the Duke's Hall.

I've covered rehearsals and participated in masterclasses with various orchestras outside the Academy, and am on the way to building a freelance career.'

Recent Graduates' Successes

Paul Murphy
Principal Conductor, Birmingham Royal Ballet

Andrea Quinn
Music Director, New York City Ballet

Richard Farnes
Music Director, Opera North

Nicolae Moldoveanu
Principal Conductor, English Sinfonia

Martin West
Musical Director and Principal Conductor, San Francisco Ballet

Ilan Volkov
Principal Conductor, BBC Scottish Symphony Orchestra

Rumon Gamba
Music Director & Principal Conductor, Reykjavik Symphony Orchestra

André de Ridder
Assistant Conductor, Hallé Orchestra

Ludovic Morlot
Assistant Conductor, Boston Symphony Orchestra

Edward Gardner
Music Director, English National Opera

Colin Metters Hon RAM
Colin Metters' wide experience affords him an enviable reputation across a wide spectrum of the music profession as conductor, orchestral trainer and conducting pedagogue. He has worked with leading symphony orchestras in the UK, and guest-conducted extensively abroad. Metters has an international reputation as a leading pedagogue, and has given masterclasses in Germany, Poland, Finland, Australia, Venezuela, Vietnam, China and the USA. In 1997 he was appointed Music Advisor and Principal Guest Conductor to the Vietnam National Symphony Orchestra. In 1999, he was awarded the Vietnamese equivalent of the Order of Merit, the first to be made to a British citizen. Professor and Director of Conducting Studies since 1983.

The Course
Established in 1983 under the direction of Colin Metters, the Royal Academy of Music's postgraduate conducting programme is now internationally recognised as one of the foremost programmes in conductor training.

The course provides a comprehensive and integrated programme over three years, examining what lies behind the art and craft of conducting and the role and responsibilities of the conductor, and seeks a better understanding of the complex relationship that exists between conductor and performers. The course is designed to provide a strong technical foundation, studying laws of cause and effect as they relate to conducting, and to develop the ability to be both self-aware and self-critical in all aspects of the conductor's craft.

Regular classes are held throughout the term under the direction of Colin Metters, with additional masterclasses given by visiting guest conductors who have recently included Sir Colin Davis, Ilya Musin (St. Petersburg Conservatoire), Jorma Panula (Sibelius Academy, Helsinki), Claus Peter Flor, Yuri Simonov, Lutz Köhler (Berlin), Sir Roger Norrington, Sir Charles Mackerras, Leonard Slatkin, Kenneth Kiesler (Michigan), Carl Topilow (Cleveland) and Thomas Baldner (Indiana). George Hurst also visits once each term to work with the conductors' class.

Repertoire over the course is broad-based, the mainstream orchestral and concerto repertoire forming the central core of the curriculum.

The course maintains a strong link with the Composition and Contemporary Music Faculty and the Manson Ensemble, working on established twentieth-century repertoire and on premières of student compositions, the conductors working in direct collaboration with the composers. Students also work with Royal Academy Opera and the Vocal Faculty on various projects and workshops throughout the year, and have the opportunity to work with the Academy's instrumental ensembles and orchestras.

Additional studies, including aural classes, keyboard skills, transposition and score-reading take place regularly throughout the course.

Your Audition
Auditions take place in London only. Auditions for orchestral (not choral) conductors are held in February/March 2007 for entry in September. Detailed requirements will be sent in mid-January and are available at www.ram.ac.uk. The closing date for receipt of applications is 5th January 2007. Whilst non-UK candidates may send a video (UK VHS only) to support their application, there is no shortlisting from video and the entire selection process is through the practical audition. See p.55 for general details.

The Teachers
International Chair of Conducting and Orchestral Studies
Sir Colin Davis CBE, Hon RAM

George Hurst Hon RAM (Consultant)
Colin Metters Hon RAM
(Head of Conducting)

Conducting Options for other Students
Denise Ham Hon ARAM
(Tutor in Undergraduate Conducting)
There is strong provision for both undergraduate and postgraduate students who wish to pursue conducting studies but who are not on the Conducting postgraduate course itself.

Undergraduate Conducting
This is designed to equip all second-year students with a basic conducting technique, enabling them to show tempo and some degree of texture and dynamic through gesture.

Conducting Elective
Students should have attained a 2:1 grade in the second-year exam to be eligible for this. However, any second-year student who shows particular ability and wishes to undertake more intensive study may also join the elective class. This course involves study of specific repertoire and baton technique.

Intermediate Level
Acceptance is by audition. Students would normally have completed the elective, but any student in the Academy may audition for this course in order to receive individual tuition.

Choral Conducting

Head of Choral Conducting:
Patrick Russill MA, Hon RAM, Hon FRCO

Telephone 020 7873 7331
Email choral.conducting@ram.ac.uk

Esther Jones (MMus)

'I arrived at the Academy with experience of directing choirs and orchestras but wanting to take my conducting to a higher and more professional level: the course has met and surpassed my expectations in this respect.

My musical and technical abilities have been stretched through the intensive weekly routine of technique, aural and singing lessons; regular masterclasses have provided opportunities to benefit from the wisdom and experience of many leading lights from the field of choral music; my knowledge and understanding of repertoire is rapidly growing—and the library has proved an invaluable resource, with many happy hours spent poring over scores and listening to recordings. And all this takes place in a dynamic environment where on a daily basis I meet and work with talented and committed musicians, many of whom are stars in the making. It's a privilege to be part of it.'

'The RAM's ensemble offers an attractive alternative to the Tallis Scholars' account... one with freshness and vitality'

Gramophone, February 2003, on *In Gloria Dei Patris*

Right: A masterclass with David Hill.

Patrick Russill MA, Hon RAM, Hon FRCO
Organ Scholar at New College, Oxford, studying with David Lumsden and Nicholas Danby. Director of Music at the London Oratory since 1999. He has conducted in Scandinavia, Germany, Italy and Asia as well as the UK. Work as a choir trainer on DG Archiv, Hyperion, Herald and EMI labels. Musical Editor of *The Catholic Hymn Book* (1998). Visiting Professor of Choral Conducting, Leipzig Hochschule für Musik und Theater. Chief Examiner (Organ and Choral Direction), Royal College of Organists. Head of Church Music 1987–97, and Head of Choral Conducting since 1997.

Photo location:
St. Marylebone Parish Church.

The Course
The Academy's distinctive postgraduate Choral Conducting course has been developed from its pioneering Church Music programme. Established in 1997, the two-year course embraces a comprehensive range of sacred music for concert and service plus selected secular repertoire, culminating in the award of an MMus or Diploma of Postgraduate Studies. Choral Conducting is offered at undergraduate level as an optional choir-training class, not as a Principal Study.

The modern British choral tradition (both English and Latin) is taken as the practical and stylistic basis for exploration of a broad sweep of European sacred repertoire, related secular music and historically informed performance practices.

Studies include conducting and rehearsal techniques, repertoire, performance practice and interpretation, editing, and vocal technique. These are complemented by contextual studies which examine the repertoire (chant, chorale and hymn, as well as art-music) and its relationship to the liturgy.

Students observe and work with a variety of choral groups, taking advantage of the outstandingly diverse range of opportunities that London offers. There are opportunities to work with members of the Academy's Chamber Choir, and the course has close working relationships with the BBC Singers and the adult professional and children's choirs of the London Oratory and the chapel choir of King's College London.

Your Audition
Entrance auditions are held in early March 2007. You will rehearse a small unaccompanied choir in one specified Renaissance work and a later piece of your own choice. You will be required to sight-sing and aural ability will be tested. Keyboard skills are not required. The closing date for the receipt of applications is 5th January 2007. Auditions take place in London only.

Audition requirements are available at www.ram.ac.uk or from the Registry. See p.55 for general details.

The Teachers
Paul Brough MA, FRCO (Baton Technique)
Julie Kennard BA, ARCM, Hon ARAM (Vocal Technique)
David Lowe Hon ARAM, MA, ARCM (Vocal Technique)
David Pettit MA, BMus, FRCO, Hon ARAM (Aural Skills)
Patrick Russill MA, Hon RAM, Hon FRCO (Head of Choral Conducting)
Jeremy Summerly MA, MMus, Hon ARAM

Visiting Professor
Professor Roland Börger
(Head of Choral Conducting, Leipzig Hochschule)

Consultants
David Hill Hon DMus, MA, FRCO, Hon FGCM
James O'Donnell MA, FRCO, Hon RAM

2005–2006 Highlights
- **Masterclasses with Stephen Layton, David Hill, James O'Donnell, Timothy Byram-Wigfield and Timo Nuoranne with members of the Academy Chamber Choir**
- **Two intensive masterclass days with the BBC Singers and Stephen Cleobury**
- **Week-long programme of classes and seminars on major German repertory with Visiting Professor Roland Börger**
- **Broadcasts on BBC Radio 3 and Radio Magyar (Hungary) of the department's CD recording of Lassus and Mozart masses with historic instruments in Neresheim Abbey, southern Germany**
- **A week-long programme at Neresheim Abbey, including liturgical services and a concert with repertoire from the 16th century to the present day**
- **Five-day visit to the Leipzig Hochschule für Musik, with observation of the Thomanerchor Leipzig and the Kreuzchor Dresden**

Harp

Head of Harp:
Professor Skaila Kanga LRAM, FRAM

Harp Administrator:
Helen Thorp BA, Hon ARAM
Telephone 020 7873 7379
Email harp@ram.ac.uk

Vicky Lester (MMus)

'I have to say that I think the Academy is the only place in the UK that offers such an amazingly varied musical education. Although our solo work is always the main focus, we are also given the opportunity to experience a whole range of other aspects, whether it is harp ensemble, musical theatre, contemporary music, opera, studio session experience or jazz harp, to name only a few. We have masterclasses with some of the world's most celebrated performers, and the teachers are all leading performers in their specialised fields. We get to perform regularly in high-profile concerts, both at the Academy and outside, and are expected to do everything to a professional standard so that we feel fully prepared for our future careers. It's certainly challenging but incredibly rewarding and exciting as well.

Having spent time at university as the only harpist, I felt a great sense of relief to be with others who understood exactly what I was doing, and I've found the department really warm and welcoming. We can share the responsibilities and are all given a chance in the spotlight.

Professor Skaila Kanga LRAM, FRAM
Studied at the Royal Academy of Music. Composer, widely known as a soloist, chamber musician and recording artist. Principal with the Nash Ensemble for 25 years, as well as the Academy of St Martin-in-the-Fields, Sinfonia of London and the London Mozart Players. Alongside her classical career, Skaila has always been very active in the pop world, and has a long list of film and TV credits. Head of Harp since 1988.
Gives masterclasses and lecture/recitals worldwide. Appointed Professor of the University of London in 2003.

The Course
The harp has played a major rôle at the Academy since the earliest days. In addition to studying solo, concerto and chamber repertoire, students also take part in regular classes in orchestral, operatic and contemporary performance, jazz and improvisation, technical advancement, art of teaching and harp ensemble concerts.

The Academy's numerous orchestras and ensembles provide experience in all styles of performance from classical to avant-garde and jazz. In addition, the Academy regularly hosts masterclasses—and many students have achieved major successes in national and international competitions. The harp department commissions new works annually, and its Harp Showcase concerts attract a wide audience.

The Teachers
Professor Skaila Kanga LRAM, FRAM (Head of Harp)
Daphne Boden Hon RAM, ARCM, FRSA
Thelma Owen BMus, Hon ARAM (Orchestral Studies) former Principal, Royal Philharmonic Orchestra
Charlotte Seale ARCM, Premier Prix, Brussels Conservatoire, Hon ARAM
Helen Tunstall GRSM, ARCM (Contemporary Music Studies) Principal, London Sinfonietta
Karen Vaughan ARAM, LRAM Co-principal, London Symphony Orchestra

Visiting Professors
Isabelle Perrin Co-Principal, Orchestre Nationale de France; professor of École Normale, Paris
Emmanuel Ceysson Double Premier Prix (Harp and Harmony) Paris Conservatoire; First Prize Winner USA International Harp Competition 2004

Visiting Professor of Jazz Harp
Park Stickney BM, MM

Your Audition
Two contrasting pieces, one of which must have been written after 1900, plus a study; requirements for scales and arpeggios are available on www.ram.ac.uk and from the Registry. See p.55 for general details.

2005–2006 Highlights
- **Recitals by Isabelle Moretti and Natalia Shameyeva**
- **Skaila Kanga Harp Prize: 2005 winner Stephanie Beck**
- **Gala Concert featuring Academy Harp Ensemble and Chamber Choir**
- **'The Parisian Harp' concert at Senate House**
- **Free on Fridays concert: English Chamber Music with Harp**
- **Holywell annual concert: 'The Legend of Henriette Renie'**
- **Academy Harp Ensemble performances for HRH The Duchess of Gloucester's birthday celebration and RAM Club's annual dinner**
- **New commissions: 'Carillons' for six harps by Eric Crees and 'Gabriel's Vision' for horn and six harps by Richard Bissell**
- **Masterclasses by Isabelle Moretti, Elinor Bennett, Isabelle Perrin, Emmanuel Ceysson and Park Stickney**

Main Sponsors Salvi Foundation and Holywell Music

Past students include:
Anne-Sophie Bertrand, Victoria Davies
Catrin Finch, Catrin Morris Jones
Laurette Pope, Emma Ramsdale
Celine Saout, Julia Thornton
Suzanne Willison

Classical Guitar

Head of Guitar:
Michael Lewin FRAM

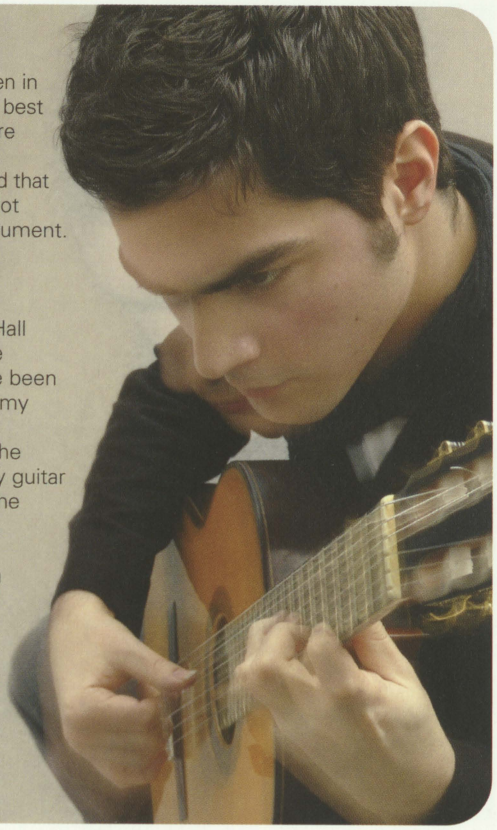
Guitar Administrator:
Helen Thorp BA, Hon ARAM
Telephone 020 7873 7379
Email guitar@ram.ac.uk

Milos Karadaglic (MMus)

'From a young age, it's always been in my mind that the Academy is the best place to study guitar. Coming here for my undergraduate and then postgraduate training, I've realised that at the Academy you also learn a lot more than how to play your instrument.

I've played in masterclasses for the world's greatest guitarists, I've performed at the Wigmore Hall as a finalist for the Friends of the Academy's Wigmore Award. I've been a concerto soloist with an Academy orchestra. While researching the Academy's Spencer Collection, the biggest collection of 19th-century guitar manuscripts, I've discovered some extraordinary unknown works.

Being at the Academy really is a total preparation for a successful professional life.



Classical Guitar
Michael Lewin FRAM
Studied at the Royal Academy of Music and later in Spain with José Tomas. As guitarist and lutenist, has performed with the Royal Shakespeare Company, Scottish Opera, English National Opera, Royal Opera House Covent Garden and La Piccola Scala, Milan. In addition to solo concerts, has played and recorded with leading ensembles and orchestras throughout Europe. Vice-President of the European Guitar Teachers' Association.

The Course
The Academy has established itself as a foremost international centre for the study of the classical guitar, with a comprehensive curriculum which encourages students to reach the highest standards as soloists, ensemble players and teachers. The expertise of the department embraces all aspects of guitar performance, from the concert platform to the theatre, ballet, opera house and recording studio, as well as specialisms in the main historical periods.

Among the distinguished visiting artists have been the Assad Duo, Manuel Barrueco, David Russell, David Starobin, John Williams and Julian Bream (who adjudicates his prize each year).

Other special events have featured the composers Leo Brouwer, Stephen Dodgson, Hans Werner Henze, Nicholas Maw and Sir Peter Maxwell Davies and an International Guitar Duo Festival. Academy guitarists regularly win top prizes in major national and international competitions. Outstanding alumni include David Russell, Antigoni Goni, Fabio Zanon, Mark Ashford, Xuefei Yang, the Eden/Stell and Katona duos and both Tetra and the English Guitar quartets.

The Teachers
Michael Lewin FRAM
Timothy Walker Hon ARAM

Visiting Professors
John Mills Hon ARAM
John Williams OBE, Hon RAM

Consultant
Julian Bream CBE, Hon RAM

Your Audition
Undergraduates should present three pieces and postgraduates four pieces from:

> a contrapuntal work written between c.1550–1750
> a movement in sonata form
> a theme with variations
> a dance movement
> a work, or movement(s), written after 1950.

See p.55 for general details.

Organ

Head of Organ:
David Titterington
MA, Hon DMus, Hon FRCO, Hon ARAM

Organ Administrator:
Helen Thorp BA, Hon ARAM
Telephone 020 7873 7379
Email organ@ram.ac.uk

David Pipe

'I first came to the Academy after leaving school, as a student on the newly-formed Organ Foundation course. I had been offered a place to study music as Organ Scholar at Downing College, Cambridge, and was keen beforehand to improve my playing and gain a wider experience of organ and church music. I was so impressed by the organ department's teaching and atmosphere that I considered returning as a postgraduate. After completing my degree, I came back to the Academy to study on the Master's course, and was appointed Organ Scholar at Southwark Cathedral.

The course allows me to add a greater emphasis on playing to my previous academic work, something I hope to pursue in the future. In my view, the department offers unrivalled playing and studying opportunities, such as study visits abroad; on a recent trip, we were able to play the great Cavaillé-Coll at St-Sulpice in Paris. Such experiences characterise the rounded approach to organ music that the department offers.'

Organ
David Titterington
MA, Hon DMus, Hon FRCO, Hon ARAM

Organ Scholar at Pembroke College, Oxford, and the Conservatoire de Rueil-Malmaison, Paris, with Marie-Claire Alain and Susan Landale (Premièr Prix à l'unanimité). Gives recitals and masterclasses world-wide and is a member of many international juries. Has premièred many important works and records extensively. Visiting Professor, Ferenc Liszt Academy, Budapest. Head of Organ Studies since 1996.

Photo location: David Titterington (above) alongside the organ at St. Marylebone Parish Church.

The Course

The Academy's comprehensive and specialist organ curriculum has a world-wide reputation. The course includes contemporary music seminars, improvisation, integration with Historical Performance studies, the history and repertoire of the organ and workshops by distinguished guest teachers such as Marie-Claire Alain, Kenneth Gilbert, Piet Kee, Kei Koito and Daniel Roth. In June 2002, a pioneering harmonium course began under the direction of Anne Page.

Students have regular access to organs in the 'classical' and 19th-century French symphonic traditions, the four-manual classical organ by Rieger in nearby St Marylebone Parish Church is part-owned by the Academy and used as its main teaching instrument, as well as a two-manual organ after the great French builder, Cavaillé-Coll, specially made for the Duke's Hall by the Dutch firm of van den Heuvel. A rare Neapolitan organ of 1763 by Michelangelo & Carlo Sanarica, restored in Italy by the renowned Riccardo Lorenzini, was inaugurated in spring 2004.

Postgraduates follow a curriculum designed for their individual needs. Performance practice projects are supervised by specialists and frequently take the form of overseas visits where repertoire study is matched to a specific organ-building tradition.

The one-year Organ Foundation Course is designed primarily for 'gap-year' students preparing either for Oxbridge organ scholarships or for those wishing to develop their organ playing and choral direction skills to a high level before university or conservatoire studies.

Your Audition

See www.ram.ac.uk or contact the Registry for requirements. See p.55 for general details.

The Teachers

Nicolas Kynaston Hon FRCO
Susan Landale BMus, Hon FRCO
Lionel Rogg Hon DMus, Hon FRCO
Patrick Russill MA, Hon RAM, Hon FRCO
David Titterington MA, Hon DMus, Hon FRCO, Hon ARAM

Visiting Professors

Jon Laukvik (Stuttgart Hochschule)
James O'Donnell KCSG, MA, FRCO, FRSCM, Hon RAM

Harmonium

Anne Page BMus

Organology

William McVicker BA, PhD, ARCO, HonFIMIT

Aural Skills and Paperwork

David Pettit MA, BMus, FRCO, Hon ARAM

Classical Accordion

Head of Classical Accordion:
Owen Murray
GRAM, Dip RAM (Copenhagen), Hon RAM

Telephone 020 7873 7381
Email accordion@ram.ac.uk

Milos Milivojevic (BMus)

'London has a very active contemporary music scene, and being at the Academy has given me great opportunities to get involved and perform some of the great 20th-century repertoire.

I've played at the Wigmore Hall and the South Bank Centre, and I believe I'm the first accordionist to perform at the University of London's Senate House. As an accordionist you must also be an ambassador for your instrument—and I'm very happy to have worked with several Academy composers and introduced them to its inspiring sound-world.'

'I was especially impressed by the extent to which the young players managed to get under the skin of Pärt's scores'

The Independent, April 2000

Classical Accordion
Owen Murray
GRAM, Dip RAM (Copenhagen), Hon RAM
Born in the UK, studied with Mogens Ellegaard at the Royal Danish Academy of Music in Copenhagen, graduating with the Diploma in 1982. Many recitals both in the UK and overseas. Recordings include *On the Wings of the Wind*. Head of Classical Accordion since 1986.

Photo location: Owen Murray (above left) with visiting professor, Friedrich Lips, in Regent's Park alongside the Academy.

The Teachers
Owen Murray GRAM, Dip RAM (Copenhagen), Hon RAM

Visiting Professor
Friedrich Lips (Moscow)

The Course
The Academy was the first British conservatoire to introduce teaching for the classical accordion. The specialist curriculum complements other courses and includes master-classes, performance practice, accordion history, repertory, instrument maintenance and art of teaching classes.

The accordion is thoroughly integrated into the life and work of the Academy through a strong and wide-ranging chamber music programme. The response of contemporary composers to the instrument's emergence is reflected in continuing collaborations with composition students and established composers.

Apart from many concert opportunities within the Academy, accordion students have performed at leading music festivals in the UK and abroad. In 1998 the entire accordion department made its Proms début with the BBC Symphony Orchestra at the Royal Albert Hall. In 2006, three students and Owen Murray were invited by Gyorgy Kurtág to perform at his 80th birthday celebration concert in Budapest. Academy accordion students have enjoyed considerable success in major competitions. Distinguished accordionists who have given concerts and masterclasses at the Academy include Friedrich Lips, Matti Rantanen, Mie Miki, Viascheslav Semionov, Oleg Sharov and Peter Soave.

Your Audition
Two or three contrasting pieces should be offered. Contact the Registry for further information and a list of recommended repertoire. See p.55 for general details.

Open Academy

Open Academy Administrator:
Kerenza Allin-Garner BMus

Telephone 020 7873 7461
Email openacademy@ram.ac.uk

'Thank you for the music lessons, you are the funniest people I have ever worked with. I thought it was a great experience, thank you for letting us take part. PS the concert was wicked!'

Participant from Tower Hamlets, February 2004

'I didn't think I liked classical music but that concert was wonderful'

Participant's comment

Rebecca Pascoe: Violin (MMus)

'When I applied to the Academy I knew that I wanted my future career to involve chamber performance, academic research and community work. Therefore I was delighted to find that within a year of being here my particular musical interests were neatly catered for by the new Open Academy initiative.

Helping out in the music classes at my local secondary school and giving talks for visitors in the York Gate Galleries have given me a real sense of purpose and motivation for my practice and academic studies. I've also received funding from the Academy's Friends to start a music video project aimed at making classical repertoire more accessible to wider audiences. Finally, by attending the lively MiC classes I have had the chance to learn essential workshop skills that will be invaluable once I leave next year.'

Introduction
Open Academy is a major new initiative. It combines a series of educational projects — some already existing and some brand-new — which all challenge preconceptions of what music conservatoires do.

The Academy's mission, since its foundation in 1822, has always been to provide musical training at the highest level. Open Academy expands the potential 'market' for this training beyond enrolled Academy students and out into the fullest range of society. Academy students also benefit directly from Open Academy, as they engage in innovative education projects.

Music in Community
Professional musicians in the 21st century need the skills to communicate with anyone and everyone — from the youngest child in a practical education workshop to potential and existing audiences for classical concerts. All undergraduates participate in the Academy's Music in Community projects and gain expertise in animateurship and workshop leadership — specialist skills which are in great demand throughout the music profession. The students, each working on an internship with a partner organisation, devise and execute professional education projects whilst receiving training 'on the job'. Sessions with leading animateurs, performers and composers cover communication techniques, creative composition, special needs training, new media tools and marketing.

Project partners include London Sinfonietta, Wigmore Hall, Spitalfields Festival and the Orchestra of the Age of Enlightenment. Many children and adults from a great variety of backgrounds enjoy and benefit from working with Academy students in long-term collaborations with toddler groups, schools and community centres throughout London.

Access
The Academy is committed to widening access and to providing new gateways towards learning. In special Open Days, young musicians of various ages and skills can experience the thrill of music-making alongside Academy students and teachers. Teams of staff and students also reach out into the community with a new series of 'Roadshows', which present a practical, participatory insight into the Academy and the music profession as a whole.

A significant programme is under preparation for students who do not as yet possess the full range of skills and experience required to join the BMus programme. The programme will assess potential students on raw talent and aural perception, on any instrument and in any musical idiom. It will be supported by innovative e-learning facilities and the newly-renovated Creative Technology Suite.

Video-conferencing also allows the Academy to reach new audiences.

The Academy offers annual summer schools for 15–17 year-olds from all backgrounds who have an interest in music and who aspire to higher education.

York Gate Collections
The Academy's 'gateway to music history in the making' acts as a portal between the outside world and the academic research activities of students and staff. York Gate is a venue for live music as well as an exhibition space, and presents a regular series of public events which combine discussion with performance. A website, currently in development, will provide universal access to records of these research events as well as detailed information on the many outstanding instruments, artefacts, images, documents and archives in the Collections — all enabling users to make their own creative connections between past, present and future.

Preparing for the profession
The Academy's Business for Musicians module, another mandatory part of the undergraduate training programme, spills over into a series of 'Into the Future' seminar days, open to musicians from across the country as well as Academy students. Industry-wide business practitioners present guidance on many career and development-related subjects.

LRAM
The Licentiate of the Royal Academy of Music (LRAM) diploma provides a comprehensive introduction to the principles of teaching through practical work. The LRAM is available to all students and there are plans to extend its range through distance learning.

Technology
The Academy is developing an integrated e-learning programme which will support learning over the web for students, enthusiasts and professionals of all ages.

Video-conferencing as a learning tool at the Academy was launched in 2004, with teachers in London working in real-time with students in Cleveland, New York and Helsinki. Audio-visual collaborations enable outreach programmes to extend across international borders.

The Creative Technology Suite provides an inspiring, multi-dimensional, interactive environment where people of all ages and backgrounds can explore music as sound. A scheme with Massachusetts Institute of Technology explores hyper-instruments.

The Teachers
Ruth Byrchmore MMus, BMus, ARAM (Education Development Manager)
Philip Sheppard ARAM (Access and Partnerships Manager)
Liam Abramson BSc (Business for Musicians)
Timothy Bowers DPhil, BMus, ARAM (Licentiate, LRAM)
Chris Meaney (E-learning)
Milton Mermikides BSc, BMus, OC (Creative Technology)
Antony Pitts BA (Creative Technology)

Academic Studies

Head of Academic Studies:
Jeremy Summerly
MA, MMus, Hon RAM

Telephone 020 7873 7352
Email academic.studies@ram.ac.uk

Chris White: Piano (BMus)

'For me it was a close call between studying music at a conservatoire or at university after leaving school. I chose the Academy primarily because of the fantastic instrumental teaching available, but I needn't have worried because the standard of academic tuition here is, contrary to the commonly held myths, very high as well. On top of the basic academic requirements, there is huge scope to explore a multiplicity of different topics through the elective system, under the tutelage of members of staff who are also active in their own fields of research and/or performance.

I suppose the main difference between academic study here and at University is that here everything will by nature relate to performance, and have positive practical effects on your playing. This year I've been studying fugue, and developing some analytical work on Mahler, but the diversity of what is offered here goes on and on!'

'Illuminating thoughts and perceptive suggestions for the student singers and accompanists bubbling out like a fountain, dialogue that was never in the least intimidating'

Musicalpointers
March 2005

'Dry this academic afternoon was not! It was a privilege to attend with some twenty students a revelatory public seminar'

Musicalpointers
April 2005

Jeremy Summerly MA, MMus, Hon RAM
Undergraduate at New College, Oxford and postgraduate musicology student at King's College, London. Founded Oxford Camerata in 1984, and conductor of Schola Cantorum of Oxford 1990–6. Has conducted over 40 CD recordings spanning music from Gregorian chant to the present day and toured Europe, USA, Japan, Southern Africa; received European Cultural Prize in 1995 and made his Proms conducting début in 1999, and his début at the Berlin Philharmonie in 2005. Freelance record producer and writer/ presenter for BBC Radios 3 and 4. BBC Studio Manager 1982–9. Academic Studies Lecturer since 1989, Head of Academic Studies since 1996, and Head of Undergraduate Programmes since 1999.

The Course
Academic Studies are considered essential to every student's development as a performer. A comprehensive range of topical courses is offered across the disciplines of Historical Musicology, Analysis, Performance Practice, and Composition, as well as Aural Training, Keyboard Skills, Technology, and Conducting (Supporting Studies) courses which are designed to reinforce students' critical awareness as performers and/or composers.

Years 1 and 2 of the BMus comprise a common core. In Years 3 and 4, students select their own specialisms from a wide range of electives. The programme's flexibility encourages students to pursue their own individual interests in order to prepare for a range of careers within the music profession. A full range of specialist music and humanities courses is also available for Academy students at King's College London. Please see p.44/46 for more details on the BMus.

The York Gate Centre for Performance Research
(pictured above right)
Exhibitions taken from the Academy's playing collections of stringed instruments and pianos, along with other instruments, documents and images, are displayed in three floors of galleries. The York Gate Collections host weekly research events with performances, workshops, seminars, talks and discussions. These open sessions, involving staff, students and visiting performers and scholars, are designed to stimulate critical reflection and wide-ranging debate on current theory and practice in performance and composition.

With its new doctoral programmes (in Performance Practice and Composition) and free public access to the York Gate Collections, the Academy is committed to exploring new avenues in the fast-developing area of Performance Research.

The Teachers
Liam Abramson BSc
Dominic Alldis Hon ARAM
Michael Allis PhD, MMus, BMus, Hon ARAM
George Biddlecombe MA, PhD, GRSM, LRAM, ARCM, ARAM
Timothy Bowers DPhil, BMus, ARAM
Paul Brough MA, FRCO
Ruth Byrchmore MMus, BMus, ARAM
Sarah Callis PhD, BA, Hon ARAM
Laurence Cummings MA, FRCO, ARCM
Jeremy Filsell MA, FRCO
Amanda Glauert MA, PhD, ARCM
Neil Heyde PhD, MMus, BMus, Hon ARAM
Colin Huehns MA, PhD, ARAM
Gerard McBurney MA, Hon ARAM
Daniel-Ben Pienaar BMus, MMus
Antony Pitts BA
Hannah Riddell BMus, MMus, LRAM
Patrick Russill MA, Hon FGCM, Hon RAM
Peter Sheppard Skærved ARAM, LRAM
Jeremy Summerly MA, MMus, Hon RAM
William Whitehead MA, MMus, FRCO, ARAM

Supporting Studies
Roderick Chadwick MA, MMus, LRAM, ARAM
(Head of Supporting Studies)
Denise Ham GTCL, LTCL, ARCM, Hon ARAM
(Conducting)
Milton Mermikides BSc (Econ.), BMus, OC
(Head of Technology)
David Pettit MA, BMus, FRCO, Hon ARCM, Hon FTCL, Hon ARAM (Aural Training)
Nicholas Walker LRAM, ARAM
(Keyboard Skills)

Undergraduate Programme: BMus

'Of the nine top music colleges in the UK only one recognises the importance of a business-like approach within the music world: the Royal Academy of Music'

Pip Pirie, Muso, August 2005

'From the first bar to the last I was absolutely enthralled by this Royal Academy of Music performance. Recommended with the greatest warmth and enthusiasm'

International Record Review, May 2005

'Here was period-style delivery with real punch and flair... this production had a real spark of inspiration, and never lost it'

Opera, February 2006

Head of Undergraduate Programmes:
Jeremy Summerly MA, MMus, Hon RAM

Tutor and Academic Co-ordinator of BMus Studies:
Timothy Bowers BMus, DPhil, ARAM, ARCM
(pictured above)

BMus Tutor and Education Development Manager:
Ruth Byrchmore MMus, BMus, ARAM
(pictured above)

BMus Tutor (First year):
Hannah Riddell BMus, MMus, LRAM

Introduction
The Academy is a full member of the University of London.

The Academy collaborates closely with King's College London as a means of allowing students to work within a broad educational and artistic environment; shared lectures and classes enable students from both institutions to benefit from an ever-increasing range of activities and facilities. Details are available on request.

The Tutor System
Two BMus Tutors are available to discuss the performance and academic options available to students, timetabling, progress, and any other aspects of their programme of study. With responsibility for both academic and pastoral welfare, Tutors monitor the overall progress of a student and act as an effective and important representational link between the student and the institution. International students may refer to the International Students Officer for help with any specific problems, including those arising from cultural differences.

Principal Study
This is the focal point of a student's musical development and is taught to a professional level on both an individual and group/class basis.

Each student receives one hour of one-to-one tuition per week in Principal Study. In some cases students may take an additional Second Study (e.g. piano for an oboist) and in most cases students will take a Related Study (e.g. piccolo for a flautist). Students are assessed by an annual examination in May/June.

Ensembles
All performance activities are assessable within the BMus degree.

Ensembles for Orchestral Players
In addition to regular chamber music, the Academy provides comprehensive orchestral training (p.07). Orchestral planning generally follows a four-year cycle:

> Year 1: string students play in String Orchestra; woodwind, brass, and percussion players perform in Symphonic Wind Ensemble and Brass Ensemble

> Years 2 and 3: students play in Symphony Orchestra, Symphonic Wind Ensemble and Brass Ensemble, and in Media & Applied Music sessions

> Year 4: students will be involved in Sinfonia, Manson Ensemble (contemporary), and brass ensembles. String players are selected for the Royal Academy Soloists by audition. There are ample opportunities for performance groups in Historical Performance. The Sinfonia or 'period' ensembles perform for Royal Academy Opera as appropriate.

All rehearsals and other performance activities are carefully monitored to ensure that students enjoy a proper balance of studies.

Ensembles for Singers
These include choirs as well as miscellaneous classes such as acting, movement, Italian song, German language and lieder, French song, English song, and opera. In Years 3 and 4 these elements are divided into two courses: Stagecraft and Opera, and the Craft of Singing in Modern European Languages.

Jazz Ensembles
Big Band and other Ensembles including workshops and combos.

Undergraduate Concerts
By agreement with their teacher, students may submit a lunchtime or early-evening concert proposal to the Concerts Assistant. All performances are assessed and contribute towards course units for Ensembles. There are also regular performance opportunities outside the Academy.

Composition
The Academy's undergraduate composition curriculum was redesigned in 2005 to reflect the broad vistas and challenges faced by today's music creator. It uniquely integrates the traditionally distinct areas of 'media' and 'concert' composition.

During the four-year programme, you will receive a rigorous and comprehensive technical training whilst learning to apply your skills in a variety of contexts. From year three, you will specialise in either 'media' or 'concert', also retaining close contact with the alternative major through special seminars and practical projects.

The composer-performer relationship lies at the heart of the programme: students learn on the shop-floor by working regularly and closely with a variety of ensembles. The newly-specified Creative Technology Lab supports every aspect of the programme, from digital editing and electro-acoustic composition to Writing to Picture and virtual instruments.

Techniques and Analysis
This three-year, seminar-based course aims to develop understanding and appreciation of music at a technical level. Pastiche composition aims to provide facility in manipulating musical materials and ideas. Analysis of musical processes cultivates an ability to make informed performance decisions.

Introduction to Performance Practice
An investigation of performance techniques and interpretative issues. This equips students with tools to investigate repertoire in both historical and contemporary contexts.

Creative Technology
Using RAM Central, the Academy's new internal web-based interface, students learn how to collect, store and manipulate data electronically. A daily audio magazine enables students to learn basic production techniques and to contribute to the Academy's ongoing archive.

Class Electives
Offered to students from the third year onwards, class electives encourage exploration of specific repertoire (e.g. Mozart Opera, Chamber Music, Late Romanticism, etc) and development of areas of specific technical expertise (e.g. Instrumentation, Specialist Keyboard Skills, Analysis, Advanced Techniques, etc).

Classes run as seminar groups, and students are expected to engage with emerging critical ideas and take the initiative in individual project work.

Topics in Western Music History
This one-year course focuses on the musicological, social and political context of composers within the western art tradition.

Presentational methods range from formal chronological surveys of historical periods to discussions of selected works. The programme aims to generate an environment where students feel able to question received terms and definitions.

Humanities
The Humanities curriculum, which is unique to the Academy, is designed to introduce students to new disciplines and thereby extend creative abilities through encouraging critical thought. Subject areas, which range widely, take into account the aesthetic, social, political and ethical issues facing the contemporary performing artist. Classes are structured as seminars, offering students an opportunity to engage in lively debate. BMus students with particular interest in pursuing humanities and academic music courses at King's College London are strongly encouraged.

Undergraduate Programme: BMus (continued)

Above: Renée Fleming at the Academy in November 2003, with vocal students and Cherie Blair.

Supporting Studies
The components of the Supporting Studies curriculum are designed to enhance musicianship and broaden musical awareness.

Aural Training
Mandatory coursework focuses on pitch, rhythm, intonation, polyphonic awareness and texture. Preliminary training is available for students with limited aural training experience.

Keyboard Skills
The curriculum covers score-reading, harmonisation, improvisation and accompaniment. Preliminary training is available for students with limited keyboard experience.

Conducting
All students are taught the basic elements of baton technique and ensemble training.

Technology
An introductory course for all students covering computer production techniques necessary to the contemporary performer.

Professional Development
A compulsory component of Year 3. Term 1: Principles of Education. Term 2: Music in Community. A pass in Principles of Education is a registration requirement for the LRAM Teaching Diploma: (see p.41). Registration in 2005/06 cost £80 for undergraduates.

Entry to the BMus programme other than in Year 1
In some cases it is possible to enter BMus in Year 2 or Year 3. You will normally be studying on a music degree at another institution, and will have received sufficient credits to allow a transfer to the Academy's degree programme. Entry will usually be to Year 2, however in exceptional cases entry to Year 3 may be possible. Any transfer must be agreed by your current institution.

Exchanges
The Royal Academy of Music offers its students the chance to study abroad as part of their undergraduate studies. Two types of exchanges are on offer; those run by the European Union under the Socrates-Erasmus exchange scheme, and individual arrangements the Academy has with institutions in North America, Australia and Japan, also with institutions in Europe which are not members of the Socrates-Erasmus scheme. Exchanges are increasingly popular and provide students with an excellent opportunity to broaden their musical horizons further.

Classification of degrees
In awarding degrees, examiners take into account the total number of passes obtained, the standard at which courses have been passed, the distribution of marks, any material improvement or deterioration in a student's performance during the degree course, as well as additional factors such as illness or other personal circumstances known to them.

Annual Review
Students academic progress is reviewed at the end of each year. Progress depends on passing the appropriate number of credits and satisfying requirements of attendance. End-of-year interviews are held in June at which the Tutors evaluate the past year with students and discuss the next year's programme of study. The Academy reserves the right to refuse re-admission on the grounds of a student's lack of ability or industry.

One-Year Programmes

'Electrifying versions should have successfully put bad ideas in to the heads of all the music scholars present: study hard, and you too could become a rock star'

London Evening Standard, Dec. 2002, on Elton John at the Royal Opera House with RAM Symphony Orchestra

Foundation Programme
If your musical skills are good enough for BMus entry but your English language skills are below IELTS 5.5, you can apply for the Academy's one-year Foundation Programme—offering you an intensive English language course as well as providing music tuition. You take the standard BMus audition, and your English language skills must reach IELTS 4.5.

If you satisfactorily complete the Foundation Programme, you will normally progress to Year 1 of the BMus. Further information is available from www.ram.ac.uk or from the Registry.

Year-In Programmes
If you wish to benefit from undergraduate training at the Academy but do not require a full programme of study which leads to a qualification, the Academy offers a range of Year-In opportunities.

All Year-In students are considered as fully-enrolled members of the Academy's student body, and have equal access to the Academy's resources (library, computers, practice rooms etc). Further information is available from www.ram.ac.uk or from the Registry.

Left: Instrument Custodian, David Rattray, with children from Tower Hamlets.

The common principles are to:

> enable you to benefit from one year of conservatoire education

> provide you with a tailor-made course of study according to your individual strengths and needs

> offer you the same performance opportunities provided for degree students (with the approval of your Academic Tutor and Head of Study)

> offer you appropriate academic subjects in consultation with your Tutor

> assess your practical and/or academic progress by examination

> provide a transcript of your studies, but no award (degree or diploma).

The categories are:

> Gap Year—if you wish to spend a year at the Academy before taking up a full-time programme of study at another institution, at which you have already secured a place. Audition requirements are the same as for BMus.

> Year Abroad—if you are a non-UK student and wish to benefit from a conservatoire education at the Academy by interrupting studies at your 'home' institution, when there is no existing exchange agreement in place. It is possible to attend for part of one academic year (one or two terms, or a semester-equivalent period). We prefer you to audition live (usually BMus requirements) but it may be possible to apply by submitting a recording; please contact the Registry for details.

> Organ Foundation—if you are a gap-year student preparing for an Oxbridge organ scholarship, or if you wish to develop your organ/choral direction skills before your formal university or conservatoire training. Audition requirements are available at www.ram.ac.uk or from the Registry.

Exchange Programmes
The Academy has exchange agreements with many conservatoires across the world. These are normally for students on a Bachelors programme who have reached the Academy's Year 3 entry level, but can also be for students studying on a Postgraduate Diploma programme or MMus programme.

Exchanges can be for one term, one semester or a full academic year. The Academy's exchanges are normally a reciprocal arrangement. If there is no exchange agreement with your institution, or if a reciprocal student cannot be found, you may be offered a Year-In Year Abroad studentship.

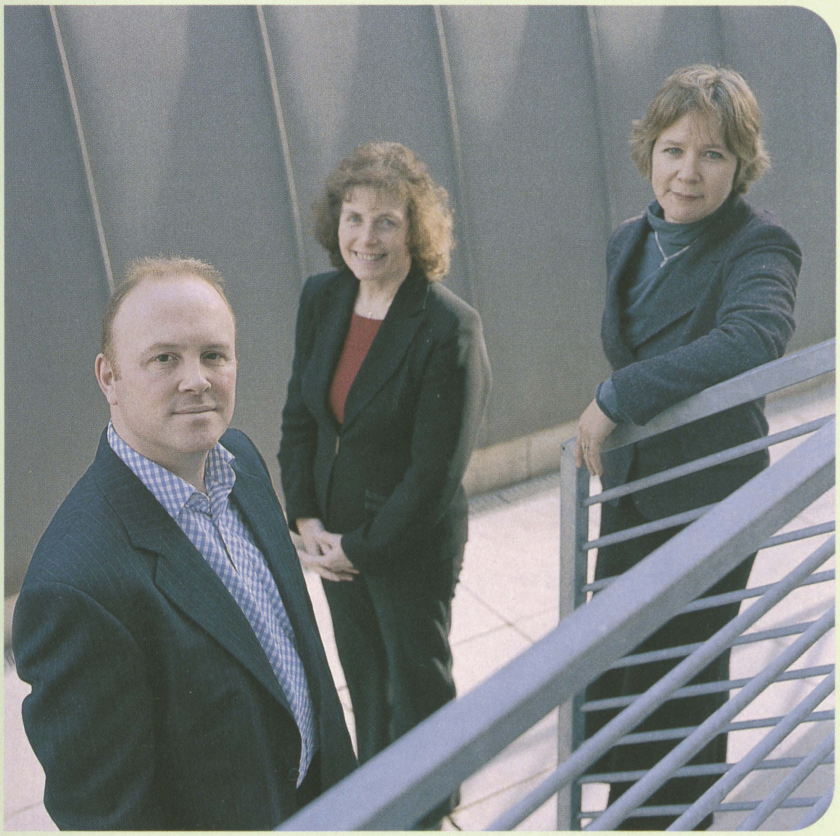
Please ask your institution's Exchange Coordinator for further information.

Postgraduate Programmes

An introduction

'Public teaching events which, for those free to attend them, can offer more pleasure and enlightenment than many formal concerts'

musicalpointers.co.uk, October 2005



Senior Tutor in Postgraduate Studies:
Michael Allis **BMus, MMus, PhD, Dip RCM, LTCL, Hon ARAM**
(left above)

Tutor and Chair of Postgraduate Diploma Studies:
Virginia Black **FRAM, Dip RAM**
(centre above)

Head of Research:
Amanda Glauert **MA, ARCM, PhD, Hon ARAM**
Reader in Music, University of London
(right above)

Our Range of Programmes
The Academy offers the following at postgraduate level:

> Postgraduate Diploma in Performance — PG Dip

> Master of Music in Performance — MMus Concert Project or MMus in Performance and Research

> Master of Music in Composition — MMus

> Postgraduate Diplomas in Opera Performance (see p.08–09) and Musical Theatre (see p.32–33) — PG Dip

> Research degrees in Composition or Performance Practice — MPhil and PhD

> All the postgraduate programmes are designed to equip students for the competitiveness of the music profession, and to allow them to exert their creative leadership to the full. Applicants can receive a full programme specification for each programme on request.

Which Programme is right for you?
The Academy's postgraduate programmes offer a flexible and co-ordinated scheme of awards, from Diploma through to Doctorate. Candidates interested in any of these programmes should apply to the Registry. MMus applicants are required to send in samples of their written work and compositions (additionally, for MMus Concert Project applicants, a concert proposal is required), and research degree students have to submit a fully developed research proposal before being called to an interview. Once admitted to the Academy, all postgraduate students receive regular tutorial advice to help with their educational and career decisions. There is provision for postgraduate performers to transfer from PG Diploma to MMus after one year, usually for one further year of study, provided the necessary criteria have been met.

Programme Duration
Some postgraduate programmes follow a standard length of study, like the nine-month Postgraduate Diploma in Musical Theatre and the MMus in Composition, which usually lasts two calendar years (24 months). The Diploma and MMus in Performance are more flexible. Students can complete these programmes in either one or two years (the one-year programmes attracting fewer credits), according to the student's standard on entry, educational needs, and funding position. The Conducting programme usually lasts three years.

Research Degrees

'I thought that the Royal Opera and the ENO should have had scouts in the audience to weigh up not only the talent, but also a production which was free of gimmickry... a very taught performance that impressed overall'

Hampstead and Highgate Express, December 2004

The Academy offers two-year MPhil and three-year PhD awards. Although offered under the regulations of the University of London, and concentrating primarily on academic work, both programmes ensure their distinctiveness by being based on the same premise as all other Academy degrees: of students reflecting the highest possible practical standards.

MPhil/PhD

Teaching Delivery

Students are allocated 30 hours of supervision per year. They may apply for a further year to complete or 'write up' their portfolio or dissertation at a reduced rate. Supervision hours are divided between academic and practical supervision as negotiated with the Research Degrees Board and the student's principal supervisor. The closing date for receipt of applications (MPhil in the first instance, with transfer to PhD usually taking place in the second year of study) is 5th January 2007.

MPhil/PhD in Performance Practice

Aims and Objectives

The research degree in Performance Practice is designed to encourage postgraduate performers to engage in the academic disciplines of performance research at the highest level. Such involvement and training will help already experienced performers to exert an enhanced leadership within the musical profession, and within higher education institutions specialising in performance study. The programme is specifically designed to encourage the development of new methodologies, new insights, and new knowledge within performance research.

Learning Outcomes

Students will have demonstrated their ability to carry through an original academic thesis on issues relating to performance research, and to illustrate the research outcomes through their own performances as well as through a written dissertation. They will thus have developed their own critical model for linking the academic and practical outcomes of their enquiry, and the skills to present their conclusions convincingly.

Entry

On application students submit a detailed research proposal of around 2000 words outlining the thesis they wish to pursue and the methodologies that would support it (including the proposed method of linking academic to practical research outcomes).

The proposal should suggest how the thesis will contribute to the current disciplines of performance research and to the student's own development as a performer. They also submit evidence of their standards of written and practical work, both of which will be considered at their entrance interview.

Assessment

As a final assessment students submit a written thesis of 30,000 words (MPhil) or 50,000 words (PhD), which is usually expected to include performance documentation of various kinds.

Supporting Studies

Research students attend and take part in doctoral seminars and performance research seminars held in the York Gate Collections.

MPhil/PhD in Composition

Aims and Objectives

The MPhil/PhD Programme in Composition is designed to encourage postgraduate composers to pursue their artistic development to the highest possible level and reflect critically upon the significance of their compositional activity through analytical exploration and through collaborative work in a performance environment. Such intensive and wide-ranging study will allow students to extend their scope and effectiveness as composers, while offering them a training relevant to the task of teaching or lecturing in composition.

Learning Outcomes

Students will have demonstrated originality and coherence of musical invention across a substantial portfolio of compositions, as well as a command of existing musical techniques. They will be able to offer a convincing written account of the compositional, and in some cases performance, processes involved in producing their portfolio of scores and recordings. They will also have learned how to provide a written critique of their work using academically recognised analytical techniques.

Entry

On application, students submit a detailed research proposal of around 2000 words outlining the planned content of their portfolio (including any plans for collaborative work) and the analytical and critical questions to be addressed in the accompanying written component. They also submit evidence of their standards of compositional and written work, both of which will be considered at their entrance interview.

Assessment

As a final assessment, students submit a portfolio of compositions of around 45 minutes (for the award of an MPhil) or 60 minutes (for the PhD). The portfolio is linked to a written dissertation of 15,000 words (MPhil) or 25,000 words (PhD), which must show a coherent and well-presented argument, confirming the candidate's grasp of academic analytical discourse, as well as an ability to reflect critically upon his/her own compositional activity.

Supporting Studies

Research students attend and take part in doctoral seminars, composition research seminars and the Composer-Performer Exchange.

Postgraduate Diploma in Performance and MMus in Performance programmes

Introduction
The Postgraduate Diploma and MMus in Performance programmes aim to train aspiring professional performers who have normally completed an undergraduate course to a high level of performance before entry, and also to create a programme of study appropriate to an individual's needs, in an environment in which students are able to reach the highest possible standards. The programmes aim to form a 'bridge' to a performance career and those who apply should have a clear idea of their future aims.

Students are involved in the full gamut of ensemble and complementary activities: chamber music, orchestras, opera, early music, contemporary music, church music etc, as arranged by faculty and monitored closely by the Postgraduate Tutors, who assist in balancing the work-load.

Students at this level are expected to perform regularly. There are opportunities to play in lunchtime and early-evening concerts, to perform concertos with the Academy's orchestras, and to participate in performance classes and masterclasses, in the annual Composer Festivals and the Academy's wide range of competitive prizes and chamber music evenings.

The **Postgraduate Diploma** focuses on performance, and is designed to allow maximum flexibility for students to concentrate upon the range of activities offered within their faculty, and to develop their own performance initiatives.

The MMus programmes (MMus Concert Project and MMus in Performance and Research) have been created in response to the changing demands of the music profession and a shift of focus among concert promoters and recording companies to work on a project-by-project basis. The programmes are aimed at students who wish to expand and develop high-level performance opportunities with practically-orientated academic study and research. Students come from diverse backgrounds, and may be conservatoire or university graduates with a range of career aspirations.

The **MMus Concert Project** focuses on the development and delivery of a concert event in all of its aspects, specifically exploring the roles of research (in the widest sense) in creating and sustaining performance opportunities. Students follow the Presentation in Performance course (see Specialist Performance options) and explore their research interests through a concert event supported by a 5,000-word written component (see Project Work).

The **MMus in Performance and Research** aims to provide first-hand insight into the ways in which performance research is developing through different strata of the music profession, and to provide opportunities for students to explore a variety of projects (editorial, analytic/aesthetic, and a lecture-recital) under close supervision. Students follow the Musicology in Performance course as their Specialist Performance option, and ultimately submit a 10,000-word dissertation. All students' work is focused directly on their developing performance profiles, with the aim of opening possibilities and supporting the highest aspirations.

Both MMus programmes are taught by a team within the Academy and visiting experts, and all students take part in a weekly Open Coaching session which provides opportunities to explore the implications of the research perspectives opened by the courses in a direct practical context.

Programme Summary
The PG Dip/MMus programmes can be taken over one or two years (or three years for conducting students).

All students are assessed in:
> Core Performance (normally 80 credits in each year, but 100 credits on the 1-year MMus Performance programmes)
> Specialist Performance (40 credits). Students on the Opera and Conducting Programmes have a slightly different credit division, reflecting the distinctive nature of their studies.

MMus students, in addition to these, undertake:
> Project Work (40 credits).

The one-year PG Diploma in Performance therefore attracts a total of 120 credits, and the two-year Diploma 200 credits; the one-year MMus in Performance programmes attract 180 credits, and the two-year programmes 240 credits.

Core Performance (PG Dip and MMus)
Learning Outcomes
Students will be equipped technically and musically to demonstrate a distinctive interpretative personality in both solo and ensemble live concert performances. They will have gained confidence and experience with the range of skills expected of them in their area of the music profession, and learned critically to evaluate their own performance.

Assessment
Final Recital (or equivalent)
Concerto Assessment (or equivalent)
Profile Report on Faculty Activity, including reports from individual lessons, concerts, performance classes, ensembles, etc.

Specialist Performance (PG Dip and MMus)
Learning Outcomes
Students will be equipped to perform to a high level in a 'real-life' performance context that is relevant to their interests. They will thus have demonstrated their confidence in adapting their presentational skills to the demands of a particular practical and, in some cases, academic context. Presentation in Performance is a 16-week course run for all PG Dip and MMus (Concert Project) instrumentalists. It covers all communication aspects of concert-giving, including platform manner, verbal introductions, programme notes, evaluation of performances and self-evaluations, repertoire, programming, auditioning skills, marketing and publicity.

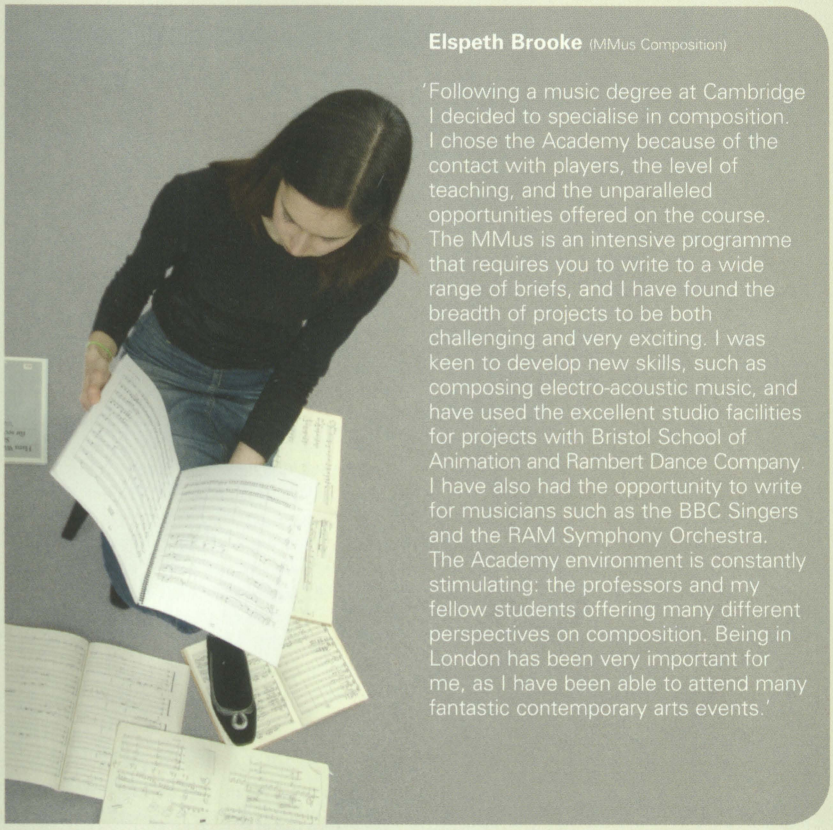
PGDip Options
One of:
> Presentation in Performance
> Faculty-specific course.

MMus Options
One of:
> Presentation in Performance or faculty-specific course (MMus Concert Project)
> Musicology in Performance (MMus in Performance and Research)

Project Work (MMus only)
Learning Outcomes
Students will have learned to establish research aims relevant to their development as musicians, and to draw on the research processes which allow such aims to be realised. They will have developed a critical awareness of the current debates within practice-based research and/or musicology. They will also have increased their effectiveness as researching performers and, in some cases, as academic musicologists.

Options
One of:
> Dissertation
> Concert Project.

MMus in Composition



Elspeth Brooke (MMus Composition)

'Following a music degree at Cambridge I decided to specialise in composition. I chose the Academy because of the contact with players, the level of teaching, and the unparalleled opportunities offered on the course. The MMus is an intensive programme that requires you to write to a wide range of briefs, and I have found the breadth of projects to be both challenging and very exciting. I was keen to develop new skills, such as composing electro-acoustic music, and have used the excellent studio facilities for projects with Bristol School of Animation and Rambert Dance Company. I have also had the opportunity to write for musicians such as the BBC Singers and the RAM Symphony Orchestra. The Academy environment is constantly stimulating: the professors and my fellow students offering many different perspectives on composition. Being in London has been very important for me, as I have been able to attend many fantastic contemporary arts events.'

Introduction
The MMus in Composition is one of the most intensive programmes at the Royal Academy of Music, requiring that composers engage in a demanding schedule of project-work as set out by the Programme Co-ordinator.

The aim is for the students to consolidate their technical skills and to gather experience of composing in as wide a range of professional contexts as possible, whilst stimulating the development of their particular compositional personalities. Analysis and critical reflection are conceived as vital to this balance of internal and external stimuli, so that all postgraduate composers are required to engage in some kind of academic project-work and all are registered as part of an MMus programme.

The MMus is designed as a two-year programme, (240 credits), with faculty projects and skills classes being set out as a progression over that time-span. Only in exceptional circumstances would a candidate be judged capable of taking the programme in one year.

Postgraduate composers are expected to become involved in concerts and different kinds of collaborative work, to make the most of the Academy's thriving environment.

Core Composition
Aims and Objectives
The central component of the MMus programme is designed to help students develop a distinctive compositional personality and to equip them to deal effectively with a wide range of professional demands.

Learning Outcomes
Students will have strengthened and refined their technical skills as composers and learned how to adapt them to the challenge of writing for different resources and to meet different functions. They will thus have learned to respond confidently to external demands, even when working under pressure. They will also have developed a high degree of self-criticism so that they can reflect upon their distinctiveness as composers in relation to the practice of others, and will know how best to work upon and expand their own compositional personalities.

Portfolio (120 credits over 2 years)
A number of items, as specified in faculty requirements and negotiated with the Head of Department.

Profile Report on Faculty Activity
(80 credits over 2 years)
Reports from individual lessons and from coursework in:
> Conducting
> Orchestration
> Analysis
> Skills Tests (including Take-Away paper and special projects).

Project Work
Aims and Objectives
This credit-component is designed to encourage the students to reflect critically upon their activity as composers and to refine their skills in academic and practical presentation.

Learning Outcomes
Students will have learned how to present an analysis (whether of their own music or of another composer's) in a convincing written format that meets the standards of postgraduate academic work. They will also have learned how to communicate their musical ideas effectively in live presentation—whether in the context of a seminar, rehearsal or concert—so combining academic and practical skills.

Analysis Project (20 credits)
A written project of c. 5–8,000 words

Concert Presentation (20 credits)
Students organise and present a concert of their own music.

Application Procedure

An overview by overview from the Registry staff (pictured right)

Email registry@ram.ac.uk

'Just read through the Royal Academy of Music's prospectus to see top names jumping out of each page'

Classical Music magazine, September 2005

Contacts
Registrar and Projects Manager:
Philip White LRAM, FRAM

Assistant Registrar:
Claire Watts BA

Admissions Officer and International Affairs Co-ordinator:
Edward Kemp-Luck MA, ARCM, FRCO

Examinations and Data Officer:
Sharon Maloney BA

Telephone +44 (0)20 7873 7393
Fax +44 (0)20 7873 7394
Email registry@ram.ac.uk

How to Apply
The main audition period for entry to all Undergraduate and Postgraduate Programmes in September 2007 will take place at the Royal Academy of Music between 4th and 15th December 2006.

Application Procedure
You must fill in and return an official application form with an application fee. Forms and more information are available at www.ram.ac.uk and from the Registry. You can also apply online at www.ram.ac.uk

If you are applying for the MMus programme, you must include two pieces of music-related written work (1000-2000 words each). Further information is available from www.ram.ac.uk or the Registry. If we decide that the MMus is not a suitable programme for you, we may offer a place on the Postgraduate Diploma instead.

The Academy may hold late auditions for candidates unable to attend in December, for example, due to illness certified by a doctor before the end of December 2006. However, because of the strict numbers of places available, late auditions will not be held if faculty quotas are already reached.

Deferred Entry
The Academy does not consider applications for deferred entry.

Open Days
Open Days are designed for the public to observe Academy work-in-progress. They are directed particularly towards applicants who may wish to consult specific staff on any aspect of the Academy 'experience'. Open Days are organised from late September by each department. For details please see www.ram.ac.uk, or write to the relevant department. You are welcome to drop in for any of our many free public concerts during term-time to sample the Academy's dynamic atmosphere more informally.

Allocation of teachers and Consultation Lessons
The Academy takes great care over the allocation of students to teachers. Every effort is made to accommodate students' preferences but the final allocation is at the absolute discretion of the Principal. Consultation lessons may be organised with a professor prior to entry, for which there may be a charge, payable to the professor. Please contact the relevant department to organise this.

Key Application Dates
For auditions in East Asia, please contact the relevant centre by 1st October 2006 (see page 55). Dates for East Asian auditions are subject to confirmation.

2nd October 2006
Application forms deadline including recordings and MMus essays (except Research Programmes, Conducting, Choral Direction and Church Music, Musical Theatre and auditions in North America).

20th October 2006
Portfolio and accompanying recording deadline for Composition.

Early November 2006
Notification of dates for auditions in London in December

November 2006
Auditions in Beijing, Taipei, Tokyo and Hong Kong.

1st November 2006
Deadline for Musical Theatre applications.

4th–15th December 2006
Auditions in London.

Late December 2006
Auditions in Seoul.

5th January 2007
Application deadline for Research Programmes, Conducting, Choral Direction and Church Music, Musical Theatre and auditions in North America.

Late January 2007
Notification of North American audition dates.

February/March 2007
Conducting auditions in London.

March 2007
Choral Direction and Church Music auditions in London. Auditions in North America.

Entry Qualifications

'A captivating concert... the way they all played their hearts out was deeply moving... throughout, outstanding young players caught my ear'

David Mellor in the Mail on Sunday, September 2005

Undergraduate Programmes: BMus

Minimum Age
Normally 17 at the time of registration.

Entrance Standards
Evidence of professional performing potential in Principal-study, sound general musicianship and a good aural response. As a guide to the technical standards expected, you should consult the syllabuses for Associated Board of the Royal Schools of Music (ABRSM, www.abrsm.ac.uk) examinations at Grade 8 and Advanced Certificate level. There is no formal minimum standard in keyboard skills, but an ABRSM Grade 5 minimum (or equivalent) is desirable in piano if keyboard is not the Principal-study, to enable you to improve your general musicianship.

Academic Qualifications (UK and Ireland)
- England and Wales: passes in two GCE Advanced level examinations, normally including a full A-level in Music. A pass at 'AS' level counts as half an A-level
- Scotland: B grade and at least four C-grade passes in Highers, including Music. An A-C grade Advanced Higher qualification is considered to be equivalent to an A-level pass
- Ireland: B grade and at least four C-grade passes in the Leaving Certificate.

Other Qualifications equivalent to GCE A-level:
- A pass in ABRSM Grade 8 (Theory) plus a pass in ABRSM Grade 8 (Practical)
- BTEC National Certificate (three full units in Music at Merit or higher)
- Vocational A-level (formerly Advanced GNVQ) passed with Merit or higher
- International Baccalaureate: the Diploma, including music as a Group 6 subject, will satisfy the two A-level requirement.

Academic qualifications (International)
You may verify the acceptability of your qualifications at www.ram.ac.uk, but you should send copies of official transcripts or certificates with your application form. If subsequently offered a place, you must send original documentation to the Registry.

Postgraduate Programmes

Minimum Age
Normally 21 by 1st October in the year of entry.

Entrance Standards
At least equivalent to a recognised music diploma in the Principal-study.

Academic Qualifications
You should normally be completing or have completed a full-time (undergraduate) programme of musical study. For the MMus, you must possess a good honours degree, normally in Music. For the MPhil, you must possess a Masters degree.

Equality
The Academy does not discriminate against students on grounds of age, sex, disability, ethnicity, religion, etc. It does, however, judge applicants critically on their personal suitability for a course of study according to ability and their potential to develop into professional musicians. The Disability Statement can be viewed at www.ram.ac.uk.

English Language Requirements for International Students
If English is not your first language, you are required to demonstrate your language proficiency by 1st May 2007. The Academy has adopted the International English Language Testing System (IELTS—academic tests) and you should take this examination, in your own country, soon after accepting a place at the Academy.

Minimum IELTS scores are:

- Foundation: 4.5
- BMus/Year-In: 5.5
- PGDip: 5.0
- MMus/MPhil: 7.0.

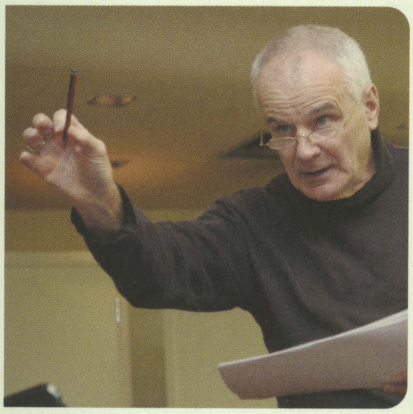
If you are joining the Vocal Faculty as a postgraduate student, you will need to score a minimum of 6.0 in the listening and speaking sections of the IELTS test.

Information on test centres can be obtained from www.ielts.org or from the Registry.

The Academy offers a short 'acclimatisation' course to selected international students before the beginning of the academic year.

In 2005–6, international students at the Academy come from: Armenia, Australia, Azerbaijan, Belarus, Brazil, Bulgaria, Canada, Chile, China, Costa Rica, Cyprus, Czech Republic, Denmark, Dutch West Indies, Eire, Estonia, Finland, France, Germany, Greece, Hong Kong, Hungary, Iceland, India, Israel, Italy, Jamaica, Japan, Kazakhstan, Korea, Lithuania, Malaysia, Malta, Moldova, Netherlands, New Zealand, Norway, Poland, Portugal, Romania, Russia, Singapore, Slovenia, South Africa, Spain, Sri Lanka, Sweden, Switzerland, Taiwan, Thailand, Ukraine, United States of America, Vietnam, Yugoslavia.

Fees



'I had thought that this enchanting masterpiece's virtuoso idiom and pace might have been too demanding for singers and orchestral players at pre-professional level. Which goes to show how wrong you can be'

Sunday Telegraph, February 2002
(L'Enfant et les Sortilèges)

Application Fees
Application fee: £65 (or £75 if received after the advertised closing date). Application fee for auditions in North America: £120 sterling. Application fee for Asian auditions: Refer to local audition co-ordinator.

Application fee for Composition and Research degrees: £40, with a further £25 payable if you are called for interview following scrutiny of your portfolio.

The Academy accepts payments by sterling cheque, Eurocheque, UK postal order, bank transfer or cash (do not send cash by post). If you withdraw before attending the audition, you will not be entitled to a refund. Applications received after the advertised deadline must include the late fee and may be placed on a waiting list for an audition.

Annual fees for full-time programmes for 2007–2008 have not yet been determined. Fees for 2006–2007, which are likely to rise, are:

	Home/EU	International
BMus	£3,000	£14,075
PG Dip	£6,200	£14,075
MMus	£6,900	£14,075
MPhil/PhD	£4,000	£8,275
Foundation	£7,050	£14,075
Year-In	£5,750	£5,750
Jazz Diploma	£4,150	£14,075
Organ Foundation	£6,900	£6,900
Musical Theatre	£10,000	£10,000

Payment of Tuition Fees
Most EU students will be entitled to pay fees at the 'home' rate provided they meet certain residency conditions which are detailed at www. ram.ac.uk and in the notes sent out with application forms.

Annual fees, other than those payable by EU students on the BMus Programme, are normally payable in advance with a 25% deposit due in mid-April (31st January for candidates auditioned in Asia in November).

Students with UK fee status taking up places on the BMus Programme should contact their Local Education Authority to be means-tested for a 'fees' award. These awards and any subsequent loans required for living costs are administered through the Student Loans Company. Similar arrangements exist for EU (non-UK) students who can apply for a 'fees only' award (NB cost-of-living loans are not available to non-UK students). See www.dfes.gov.uk/studentsupport

Financial Assistance
UK student loans are only available to UK students attending the BMus Programme (see above).

The Academy may be able to assist some students (normally postgraduates and full-fee paying international students) towards the costs of their fees and living expenses. If you have auditioned successfully before 31st January, we will send you a Financial Aid Form. Enrolled students who experience difficulties with living costs may also apply for assistance from the Academy's 'Hardship' funds.

Scholarships
Entrance scholarships are awarded to selected candidates following audition. Funds vary from year to year but the Academy tries to make available as much money as it can.

ABRSM International Scholarships
Each year the Associated Board of the Royal Schools of Music offers to full fee-paying international students one Undergraduate and one Postgraduate Scholarship in connection with, and on the recommendation of, each of the Royal Schools of Music. The Scholarships cover full-fees and part-maintenance for the duration of undergraduate programmes, and for one or two years for postgraduate programmes. Only candidates who have attained, at the time of their application, a standard equivalent to a good pass at the Advanced Certificate or the DipABRSM of the Associated Board are likely to have a chance of success. Applicants at postgraduate level are expected to demonstrate advanced technical and musical accomplishment. Further information and application forms are available *only* from the ABRSM (www.abrsm.ac.uk), 24 Portland Place, London W1B 1LU Telephone +44 (0)20 7636 5400 Email international@abrsm.ac.uk

Certification of Fees
If you accept a place you must produce a written assurance, certified by an authoritative person such as a bank manager, that you have sufficient financial resources to cover both fees and living costs for your *entire* programme of study.

USA Students
The Academy is a designated institution for American students to apply for a Stafford Loan (see www.fafsa.ed.gov) or for deferment of payment on an existing loan account. The Academy's School Code Number is G11764 and the DOE code is 006696. The Academy does not have 'electronic capability' and does not automatically receive information about loan applicants, so please ask your loan provider for a duplicate copy of the relevant paperwork and send this to the Academy. Please contact the Admissions Officer in the Registry if you have any queries.

Your Audition

Audition Requirements
Please see the relevant department pages for specific details. Further details appear at www.ram.ac.uk.

Instrumentalists may be asked to play scales, arpeggios, etc to ABRSM Grade 8 standards (or diploma level for prospective postgraduates).

You may be given sight reading or quick study tests. As time is limited for some auditions, you may be interrupted before you have performed a complete piece.

Musicianship and keyboard skills tests may be required of all prospective undergraduates, who are asked to bring a short piano piece to demonstrate their level of keyboard skills.

The precise format for auditions will vary according to Principal-study. In most cases auditions will last from 20 to 30 minutes.

Whilst the Academy provides a pool of accompanists for the London auditions in December, you are strongly advised to bring your own. Some audition requirements may change: please check www.ram.ac.uk or contact the Registry if you have any queries.

Written paper: all undergraduate candidates are required to take a 50-minute written paper which comprises harmonisation of a simple melody and a choice of short essay questions of a general musical nature. The Academy regrets that it cannot issue specimen papers.

International Candidates
If you live in Europe, you must attend the main London auditions in December 2006. Other international candidates are strongly advised to do likewise (but also see below):

Candidates from North America
If you live in Canada or the USA, you must audition in either London (December 2006) or North America (March 2007, Toronto, New York and Boston). Auditions in North America are not open to applicants for Jazz, Composition, Conducting, Choral Direction, or Musical Theatre, and the deadline for receipt of applications is 5th January 2007. The application fee is £120.

Candidates from East Asia
Auditions take place in Beijing, Tokyo, Seoul, Hong Kong and Taipei. If you live in East Asia, you must attend either one of these auditions or the main auditions held in London in December 2006. Auditions in East Asia are not open to applicants for Jazz, Composition, Conducting, Choral Direction, or Musical Theatre.

Deadlines for auditions in East Asia are specified by the relevant centre. Application enquiries should be directed as follows:

PR China Centre
Professor Su Zhen,
Central Conservatory of Music,
43 Bao Jia Street, Beijing,
PR China 100031
Tel/Fax +86 10 8351 1052
Email china.auditions@ram.ac.uk

Japanese Centre
Mrs Yoko Takamoto
65-1-203 Kamimaruko-tenjincho,
Nakahara-ku, Kawasaki-shi, Kanagawa-ken, 211-0007 Japan
Tel/Fax +81 44 744 1687
Email japan.auditions@ram.ac.uk

Korean Centre
Hyeon-Jeong Ro-Shorr, ARAM,
Prix de Virtuosite, Geneve
23-101 Hanyang Apt., Apkujung,
Kangnamgu, Seoul
Tel/Fax +82 2 3446 3173
Email korean.auditions@ram.ac.uk

Hong Kong Centre
The Dean, Hong Kong Academy for Performing Arts
1 Gloucester Road, Wanchai, Hong Kong
Tel +852 2584 8500
Fax +852 2802 4372
www.hkapa.edu

Taiwan Centre
Miss Aki Lin, 8F-1, #181, Chang-an E. Road, Sec. 2, Taipei, Taiwan ROC
Tel +886 (0)2 2772 9432
Fax +886 (0)2 2773 8834
Email taiwan.auditions@ram.ac.uk

Video and CD Recordings
If you do not live in Europe, East Asia, or North America, the Academy will accept videos (UK VHS format only) with an accompanying CD/cassette/minidisc of the *same* performance.

All recordings must be received by 1st October 2006 and must be authenticated by a person of authority. You must complete both the standard application form and the video form, which is available from the Registry. Please note that if you audition by recording, you will not normally be eligible for an entrance scholarship or financial aid.

Your Audition Date
Please see p.52 or www.ram.ac.uk for key application dates.

Notification of Results
The Registry will notify all candidates of the result of their audition as soon as possible. We will endeavour to contact all candidates on the reserve list as soon as we have any further news. All offers made are conditional upon the candidate achieving the stated educational and language requirements.

Credits

Patron
Her Majesty The Queen

Senior Management
Principal:
Prof. Curtis Price
KBE, AM, PhD, Hon RAM, FKC, FRCM, FRNCM

Vice-Principal and Director of Studies:
Prof. Jonathan Freeman-Attwood
BMus, MPhil, Hon RAM

Director of Finance and Personnel:
Jan Whitehouse (pictured left above)
CIPFA, MILAM, MIM, Hon FRAM

Director of Development
Carol McCormack (pictured left below)

Director of the Junior Academy
Jonathan Willcocks MA, Hon RAM

Senior Administrative Officers
Registrar and Projects Manager:
Philip White LRAM, FRAM

Academic Secretary:
Elizabeth Battarbee BScEcon

Communications Manager:
Peter Craik MA, MSc Hon ARAM

Head of Technology:
Chris Meaney

York Gate Collections Curator:
Frances Palmer MA, PhD, FSA, FMA

Librarian:
Kathryn Adamson MA, Dip Lib, Hon ARAM

Instrument Custodian:
David Rattray Hon ARAM

Estates Manager:
Peter Smith GRSM, LRAM, ARAM

Collections Registrar:
Janet Snowman BA, Hon ARAM, FRSA

Financial Controller:
Michael Cherry FCCA

Personnel Manager:
Juliet Edwards FCIPD, MCMI

Governing Body
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Her Royal Highness
The Duchess of Gloucester GCVO, Hon FRAM

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Sir James Spooner Hon FRAM
John Suchet Hon FRAM
Jonathan Sumption QC Hon FRAM
Julia Yorke Hon FRAM

Representatives to the Governing Body
Two Professorial Staff Representatives
Two Student Representatives
One Administrative Staff Representative

Chancellor of the University of London
Her Royal Highness
The Princess Royal LG, LT, GCVO

The Royal Academy of Music is a member of the University of London, one of the oldest and largest universities in the UK. Through its Colleges and Institutes the University of London offers the widest range of Higher Education opportunities in Britain, with over two thousand courses and unparalleled facilities for advanced research.

Every effort has been made to ensure the accuracy of this Prospectus at the time of publication. However, the Academy reserves the right to vary its programme and staffing according to circumstances.

Photography by Joe Dilworth.
Additional photos by Sisi Burn (p.23), Fiona Campbell (p.41, 46 and 47), Peter Cook by kind permission of John McAslan and Partners (p.03), Jonathan Dockar-Drysdale (p.15 and 46), Jim Four (p.06), Nick Turpin by kind permission (p.04 and 25) and Donald Cooper (p.53 and 55).

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Prospectus design and art direction: Intro
www.introwebsite.com

'The Royal Academy of Music encourages versatility in its students by providing collaborative performance work with toddler groups, schools and community centres around London'

The Guardian, October 2005

'Rising stars such as 24-year-old Gwilym Simcock and 23-year-old Alcyona Mick, both Royal Academy of Music prize-winners, are typical of a new breed of music graduate'

London Evening Standard, September 2005

'They reveal the music's musculature and passion in a refreshingly direct way'

The Guardian, September 2005

'Just read through the Academy's prospectus to see top names jumping out of each page'

Classical Music magazine, September 2005

A captivating concert... the way they all played their hearts out was deeply moving... throughout, outstanding young players caught my ear'

Mail on Sunday, September 2005

'The cream of musical youth both sides of the pond was celebrated in some outstandingly characterful woodwind solos and virtuoso percussion playing'

The Times, September 2005

'This [concert] merged two of the best conservatoire orchestras on either side of the Atlantic... The orchestra was able to pick up Davis's rhythmic subtlety as though it had been playing with him for decades, and the result, with its relish, pace and (mostly) precision, was the most all-encompassing of the many performances I have heard from him'

The Independent, September 2005

'This was an exhilarating account of one of the cornerstones of musical romanticism'

The Guardian, September 2005

'Of the nine top music colleges in the UK only one recognises the importance of a business-like approach within the music world: the Royal Academy of Music'

Muso, August 2005

'The orchestra plays absolutely superbly; so well, in fact, that it is perfectly reasonable to make comparisons with a professional opera orchestra... this is a recording to cherish... this RAM Vixen deserves to be taken very seriously. What's more, as a live performance, and a uniquely youthful one that is conducted with majestic authority, it has a power to move and enthral that sets it apart from most of the competition.'

International Record Review, May 2005

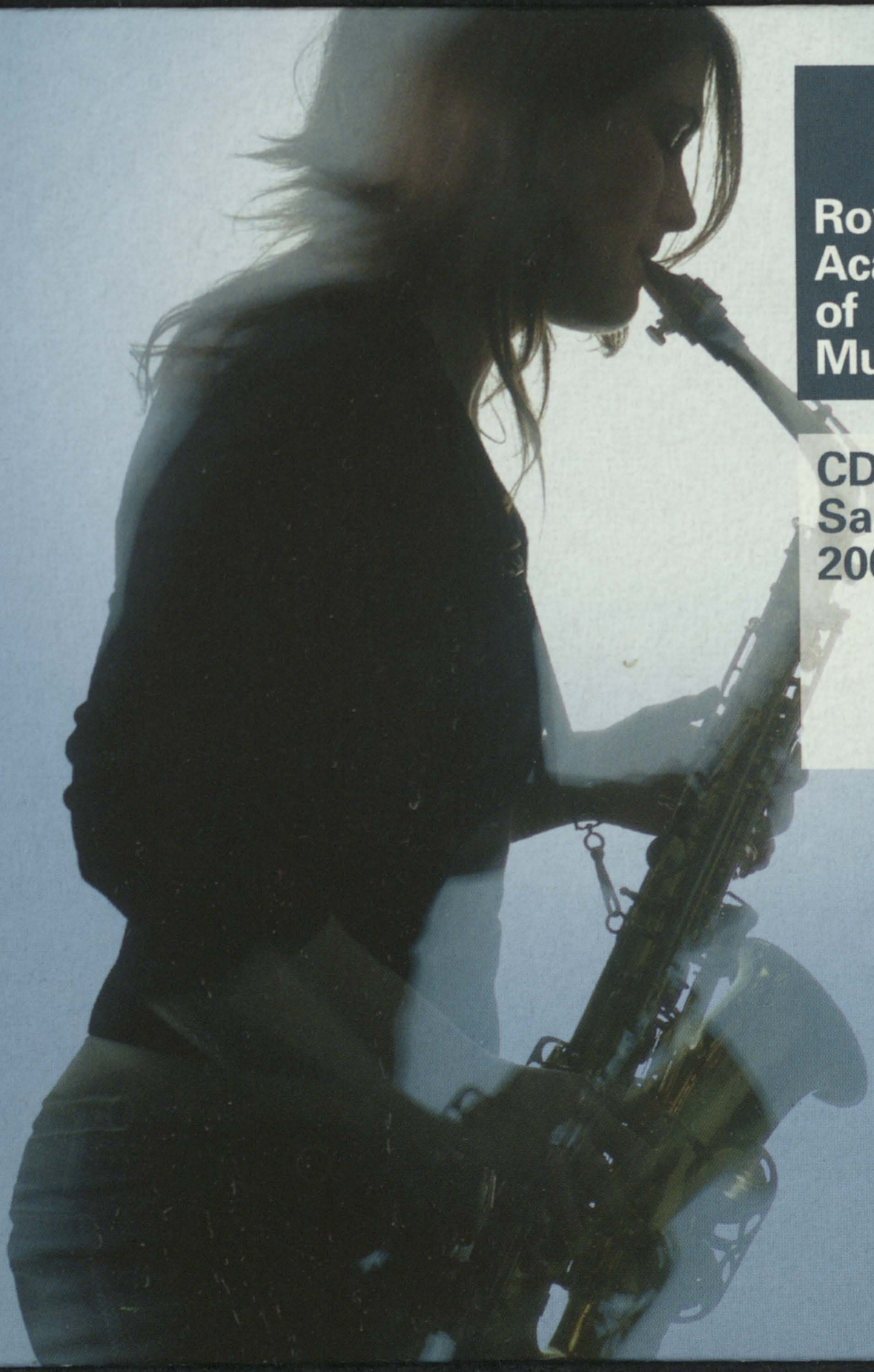
'What a lesson for life for the students who learned this music from Mackerras. He made them play like the cream of professional musicians, the strings and woodwind in particular absorbing the idiom of this difficult score into their bloodstream. How rare, too, to hear the wordless chorus remain so perfectly in tune. The singers are excellent.'

Sunday Telegraph, April 2005

'[Sir Peter Maxwell Davies'] Military March was superbly despatched by the students of the Royal Academy of Music's Manson Ensemble, conducted by Diego Masson'

The Times, April 2005

University
of London



Royal Academy of Music

CD/DVD Sampler 2007

CD

RAM 030
Promotional copy — not for sale

MCPS All rights of the producer and of the owner of the works reproduced reserved. Unauthorised copying, hiring, lending, public performance and broadcasting of this record prohibited.

01 **02:16**
Grieg Ein Traum, op 48 no 6
Song Circle: Lucy Crowe, soprano / John Reid, piano
From 'Songs of Spring', RAM021

02 **03:34**
Lassus Missa Osculetur me (Sanctus and Benedictus)
Royal Academy of Music Chamber Choir,
Cornet and Sackbut Ensemble conducted by Patrick Russill
From 'In Gloria Dei Patris: the Academy at Neresheim Abbey', CRCD6065

03 **09:02**
Stravinsky Symphonies of Wind Instruments
Academy Symphonic Wind, conducted by Keith Bragg
From 'Et Exspecto', RAM 029

04 **04:14**
Schuller Symphony for Brass (second movement)
Royal Academy of Music Brass Soloists, conducted by James Watson and John Wallace
From 'A World Tour', CRCD6064

05 **06:11**
Janácek The Cunning Little Vixen: extract
Royal Academy Opera
Sir Charles Mackerras, conductor
Live recording, from 'Vixen', RAM022

06 **03:54**
Sir Harrison Birtwistle 17 Tate Riffs
(world première recording)
Royal Academy of Music ensemble and electronics
From 'Birtwistle', RAM019

07 **29:47**
Strauss Metamorphosen
(version for string septet, 1945)
Royal Academy Soloists directed by Clio Gould supported by The British Land Company PLC
From 'Metamorphosen', RAM024

Produced by Professor Jonathan Freeman-Attwood
Recording and Engineering by Kirsten Cowie
Digital Editing and Mastering by Kirsten Cowie and Tom Leader

DVD

The Royal Academy of Music:
an introduction for prospective students
Film produced by FLINT
www.flintlondon.com